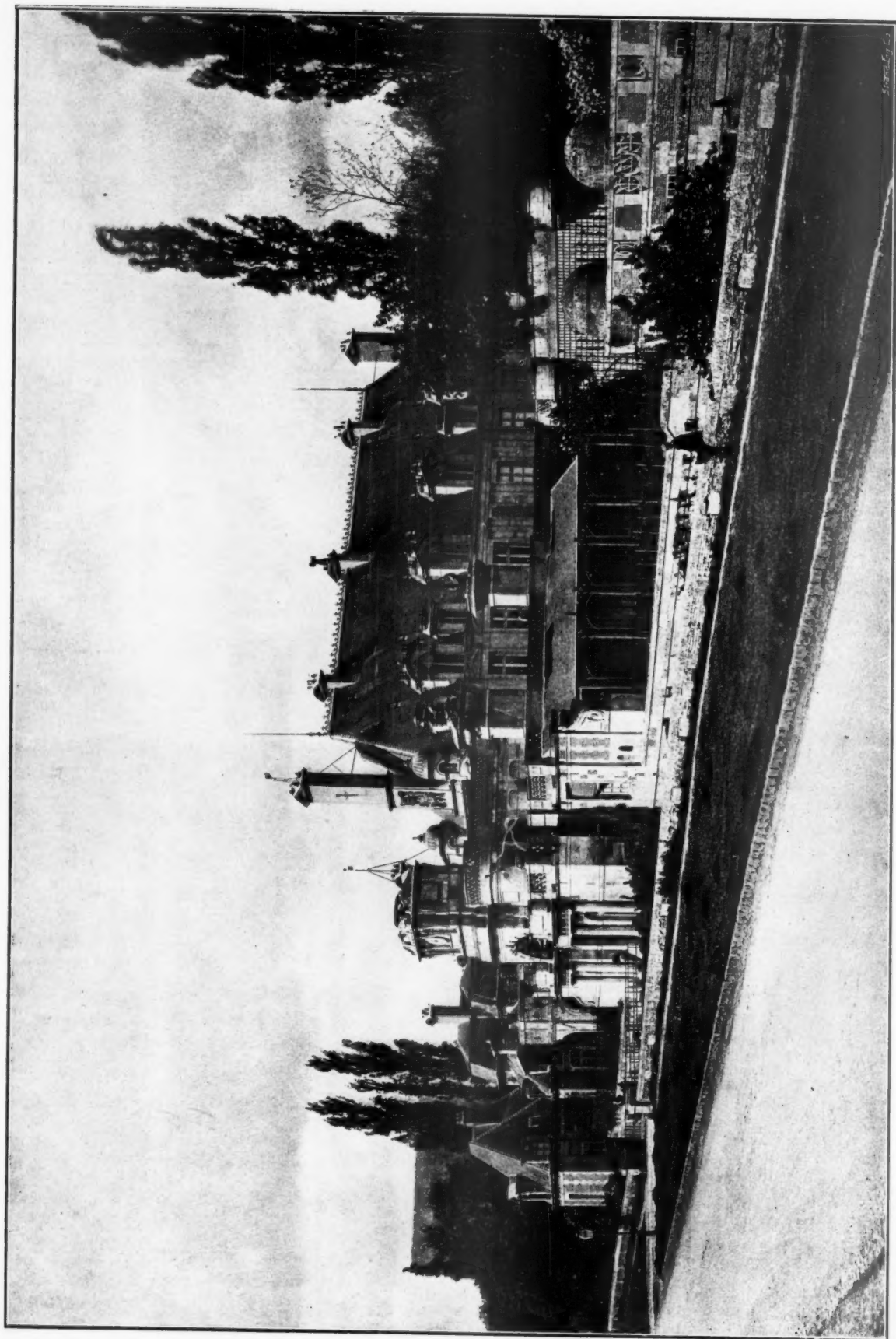


THE ARCHITECTURAL
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THE CHÂTEAU, ANET. SOUTH FRONT.
PHILIBERT DE L'ORNE. (*See p. 46.*)

Editorial.

WITH the two last numbers of this REVIEW was sent out a general intimation of certain modifications decided upon by the proprietors. These take effect in the present number. The REVIEW appears in a new cover,* is considerably increased in size, and is printed on better paper. To meet the cost of these improvements the price has been raised to one shilling.

These changes will give us more elbow-room and increased resources for carrying out the programme of the REVIEW, which may be briefly recapitulated here. Architects naturally desire, for one thing, to see what is being done by their fellow-artists. It is therefore one of our objects to supply what corresponds to the current exhibitions of painters' work. Some fifteen pages in each number are now regularly given to this monthly exhibition. The actual buildings are illustrated by first-rate photographs, along with plans, and, where it is necessary, explanatory drawings. It is desired that this exhibition should be as fair and liberal as possible, and any work sent in will be carefully considered by the editorial committee. Foreign work of interest is included from time to time, and monumental and decorative work in sculpture and painting will also find a place in this section.

But the painter who wishes to deepen his sources, to enrich and discipline his ideas, is not content with exhibitions of current work: he requires also his National Gallery and Old Masters. Work founded only on individual fancy and the imitation of contemporaries rapidly becomes shallow or fantastic. The architect, too, must study his Old Masters. The "original" man is not the man who starts with a blank sheet. He is the man who warily grafts on one of the ancient stocks so much of fresh thought as is possible for a modern. New materials and means of construction certainly bring fresh problems, but the ideas applicable to the old materials, construction, and decoration have long been anxiously sifted. The history of architecture is the history of that sifting, and ideas that seem altogether "new" very often belong to the old rubbish-heaps.

Critical and historical work, then, is not a matter of pure archæology, as impatient moderns are apt to think; it is an examination of ideas and their application—ideas that at any moment may prove themselves alive again for fresh application. For this reason a large part of our space will be

given to writers who will make definite additions to our knowledge and interpretation of the past. In England the number of periodicals devoted to such study has been small, and energy has been chiefly employed in the advertisement of the popular art of the day. In France, in Germany, and even in Italy, writers are better supplied with organs for the publication of serious work. There are signs of a change in this respect, and we welcome the appearance in the *Burlington Magazine* of a periodical that is setting itself the same standard as we have adopted in our own field.

There is another reason, besides its bearings upon living work, for encouraging a critical study of the past; and that is the help such study gives in the actual preservation of ancient art. Utilitarianism has not been the only enemy of the older beauties, nor sheer bad taste; good taste itself, limited to some one prevailing enthusiasm, has been cruel too, and enthusiasm combined with ignorance, in its attempts at restoration, has played deadly havoc. Against these caprices, as well as against stupid destruction, nothing will serve but a widely-diffused knowledge and scrupulous care for what is old. The spirit that now makes every fragment of ancient painting secure of attention needs fostering in the matter of architecture, with its greater dangers of attack, and such care comes of study. The REVIEW aims at increasing the number of students, and is ready also to join in any reasonable effort for preservation. We may congratulate ourselves that one recent effort, that for preserving Wren's church of All Hallows, Lombard Street, has been successful.

In addition to the historical articles we shall continue to discuss contemporary questions of pressing interest to architects and to those who take pleasure in or suffer from their works. On one such subject, that of Architectural Education, we have nearly completed our survey of existing methods, and may take this opportunity of inviting our readers to be in readiness to join in the discussion that will follow. On another subject that may become one of practical politics nearly concerning architects, the creation of a Ministry of Fine Arts in this country, we shall publish in an early number an article by Sir Walter Armstrong. On that also we shall invite discussion. We may add that our correspondence columns will be open to short letters arising out of articles or other topics of general interest.

* The medallion on the cover is a portrait of Inigo Jones, the first English architect of the modern type, as well as one of the greatest in the whole line of our artists. It is drawn by Mr. Muirhead Bone from the original, a wood-carving, at South Kensington.

* The articles referred to have appeared in Nos. 78, 79, 80, 82, 83, 84, and 86 of the REVIEW. An article on American methods will complete the series.

Philibert de l'Orme.—I.



PORTRAIT OF DE L'ORME, FROM THE FRONTISPIECE
TO HIS COLLECTED WORKS.

PHILIBERT DE L'ORME* is a notable figure in the history of French architecture, and yet to the majority of educated people he is little more than a name—a name that inspires some vague interest possibly through a confused association with the romance of his namesake. Yet De l'Orme deserves his niche in history, not merely because he was an able architect—Jean Bullant and two of the Du Cerceau were as good or better—but because he was a man of strong personality, who, living at a time which marks the turning-point in modern art, definitely and consciously broke with the tradition of mediævalism, and so

impressed his doctrines on his contemporaries that they remain to this day a not inadequate expression of the ideals of latter-day architecture. De l'Orme was the first and most complete realization of the modern architect in France, as distinguished from the master mason of the middle ages.

Philibert de l'Orme was born at Lyons about 1515, the exact date is not known. De l'Orme, writing in 1567,* refers to the observations he had made on buildings for thirty-five years or more, and elsewhere† he states that at the age of fifteen he was in charge of three hundred men. His father was a "maître d'œuvre" of Lyons, by which I understand a builder, or working contractor, and his grandfather was a weaver, by no means "the noble parents" that Miss Sichel assigns to him,‡ but probably substantial tradesmen. The tradesmen of Lyons, however,

* "Œuvres de Philibert de l'Orme." Paris: Regnaud Chaudière, 1626.

"Instructions de Monsieur d'Yvry dict De l'Orme." First printed by Berty, 1860.

"Les plus excellens Bastimens de France." J. A. du Cerceau. Vol. I., 1576; Vol. II., 1579.

"Les Grands Architectes Français de la Renaissance." Adolphe Berty, 1860.

"Les Comptes des Bâtimens du Roi, 1528-1571." Leon de Laborde, 1877-1880.

"Philibert de l'Orme." Marius Vachon, 1887.

"Le Primatice." L. Dimier, 1900.

* Preface to "Premier Tome de l'Architecture."

† "Nouvelles Inventions."

‡ "Women and Men of the French Renaissance," p. 324.

were a class by themselves, for Lyons was the half-way house between Italy and the culture of the North, the refuge of Bonaventure des Perriers, of Étienne Dolet, and of Rabelais*; and there was the less need to claim aristocratic origin for De l'Orme in that the tradesmen of Lyons formed their own aristocracy, an aristocracy not of birth, but of brains. Louise de Labé, the most famous member of the "Société Angélique," was the daughter of a ropemaker, and the wife of one. The intellectual life of Lyons in the early part of the sixteenth century was perhaps at a higher level than that of any other city in France; and young De l'Orme had a better chance of meeting the Humanists in the parlours of Lyons than he would ever have had in the halls of some noble barbarian of the provinces. The enthusiasm for scholarship that possessed the place determined the bent of his life. When De l'Orme began his studies in architecture, he approached the art, not from the point of view of the student of building, but from that of the scholar and the student of the antique.

Nothing is known of De l'Orme's early training. He first reveals himself to us at work in Rome, at an age which he describes as "ma très grande jeunesse."† According to his own account he was in the habit of drawing and measuring the antiquities of Rome, attended by a following of workmen who excavated the ruins and set up his ladders, and by others who wished to see him at work and share in his discoveries. He was noticed one day by Marcellus Cervinus, Cardinal de Sainte-Croix, then a Bishop, and certain other gentlemen of Rome.‡ Cervinus invited him to his house, where the young architect made such an impression that Cervinus gave him an introduction to the Pope, with the result that De l'Orme obtained "une belle charge à S. Martin dello Bosco, à la Callabre." M. Berty§ points out that Cervinus was not made a Bishop till 1534, and De l'Orme refers to a "Trompe" that he built at Lyons in 1536, "à mon retour de

Rome et voyage d'Italie lequell j'avais entrepris pour la poursuite de mes études et inventions pour l'architecture." It is evident, therefore, that De l'Orme only held this appointment for a very short time. What it was is unknown, but De l'Orme implies that it was profitable, and that he was only induced to throw it up by Guillaume du Bellay and his brother Jean, the Cardinal. He uses the strong expression of the du Bellays, "me débauchèrent du service du Pape Paulle,"* but De l'Orme wrote in the bitterness of his old age, and described the incidents of his youth with a somewhat liberal imagination.

On his return from Italy, 1535-36, De l'Orme settled for a time at Lyons. Here his connections brought him work at once. In 1536 he added two "trompes" or engaged turrets to the hotel of M. Billau, Governor of Brittany, in the rue de la Juifrie at Lyons. His name occurs in the registry of taxes at Lyons in 1538, but for the next few years he was engaged on work which had little relation to architecture. Probably through the influence of M. Billau he was appointed in 1545 "maistre architecte et conducteur général de nos bastiments et édifices ouvrages et fortifications" of the duchy of Brittany, with an annual salary of 500 "livres tournois." His duties appear to have ranged from those of an inspector-general of fortifications to those of a commissariat officer. Twice a year he made his tour of inspection, and at once displayed those qualities of rigorous and unyielding severity which ended by making him one of the best-hated men in the Court of France. He found that the civil and military officers were robbing the King right and left, and that they had denuded the fortress of Brest of munitions of war to such an extent that, according to his own account, Brest must inevitably have been taken except for his presence of mind. The English attacked in sixty ships, but De l'Orme (anticipating the memorable exploit of the Three Musketeers at la Rochelle) used great diligence in mounting false cannon and placing his handful of men about on the ramparts, and in short "fict si bonne mine que l'enemy ne nous assaillist point." This was in 1546. De l'Orme considered that he had saved Brest and Nantes; in Normandy he victualled the galleons which sailed from Havre to Boulogne, spending eight hundred crowns of his own money, for which he never received a farthing. Further, he reduced the price of masonry in the royal buildings from sixty livres the toise (six feet) to ten. At St. Malo, Concarneau, and Nantes, he made the local treasurers refund 36,000 livres to the

* It was in 1534, when De l'Orme was in Rome, that Rabelais edited the Lyons edition of Marliani, "Urbis Romæ Topographia."

† "Le Premier Tome de l'Architecture." Livre V., Chap I., p. 131.

‡ De l'Orme describes the episode as a mere chance incident; as a fact, Marcellus Cervinus was one of the most eminent virtuosi of his time. Vasari, in his account of Vignola, describes the society of nobles and gentlemen in Rome, who met for the purpose of reading Vitruvius. This society employed Vignola to measure the antiquities of Rome, and it is nearly certain that this was the society which interested itself in the labours of De l'Orme. At the time of which he writes, probably every monument in Rome was being drawn and measured by one or another aspiring young architect. Cervinus succeeded Pope Julius III. in 1555, but died within twenty-two days of his election.

§ "Les Grands Architects," p. 5.

* "Instruction de Monsieur d'Yvry dict De l'Orme." Ed. Berty, p. 58.

Treasury. In Picardy he detected overcharges in measurements to the amount of 18,000 livres, and altogether he made himself a perfect terror on the north-west of France, very much, he says, to his own disadvantage and personal loss.

The episode is characteristic of the curious absence of specialisation in the sixteenth century. The professions had not yet split up and crystallised, and it is evident, from the royal accounts, that much confusion was the result. Here was De l'Orme, whose sole training had been in architecture and archæology, set to do the work of a Treasury clerk, and he gained his introduction to the French Court, not through his architectural capacity, but through his zeal as a civil servant. Per contra, Pierre Lescot, whose business in life was to be a counsellor of the Parliament of Paris, leaps into the practice of architecture in middle age without any previous training. The conception of an architect as a man who devoted his life to the design and construction of buildings, and who was only qualified to do so after serious and prolonged training, hardly existed before the middle of the sixteenth century. The aristocracy, not only of rank but of learning, did not differentiate the architect from the builder. In Robert Etienne's Latin-French Dictionary, 1544, "architectus" is translated "maître maçon ou charpentier," and M. Palustre says that the word "architecte" is first used in Martin's translation of the first book of Serlio, 1545.* Budé, whom De l'Orme described as "notre docte et incomparable Budé," reckoned all artists among the "foeces urbium,"† probably knowing nothing whatever about them except that they were considered βαυκόροι by the Greeks. It was only by slow degrees that the conception of an architect as an artist of exceptional knowledge and capacity established itself, and De l'Orme, in insisting again and again on the necessity of thorough training and complete equipment for an architect, had very good reason for doing so in the vague opinion and incompetent practice of his time.

His first important architectural work came to him through the Du Bellays. The Cardinal, Joachim du Bellay, possessed some high ground overlooking the Marne at St. Maur-les-Fossés, and, according to M. Palustre, he deliberately selected this site for his house on account of the

view. Here, in about 1540, De l'Orme began his building, but very soon got into difficulties with his footings, as the site was a disused quarry filled up with the earth excavated from the foundations of the adjoining abbey. To save the cardinal the expense of continuous footings at a great depth, De l'Orme sunk piers, 4 to 5 ft. square, 12 ft. apart, with arches between, and on these he built his walls. The original plan consisted of a quadrangle with four pavilions at the angles,* but before the works were completed, Du Bellay sold the place to Catherine de Medicis, who altered the whole design, and insisted on the very ugly façade with the immense pediment, shown in Du Cerceau's engraving. De l'Orme found it convenient to say that the Queen-mother had shown a pretty fancy and admirable judgment in the alterations she made, but as a matter of fact she seems to have ruined the design. Catherine insisted on his substituting for his original design a monotonous range of galleries in three storeys with the largest pediment of its kind in France. The building was never finished. The creditors of Catherine sold it to Charlotte de la Trémouille, through whom it came to the Condé family, who destroyed it before the French Revolution.

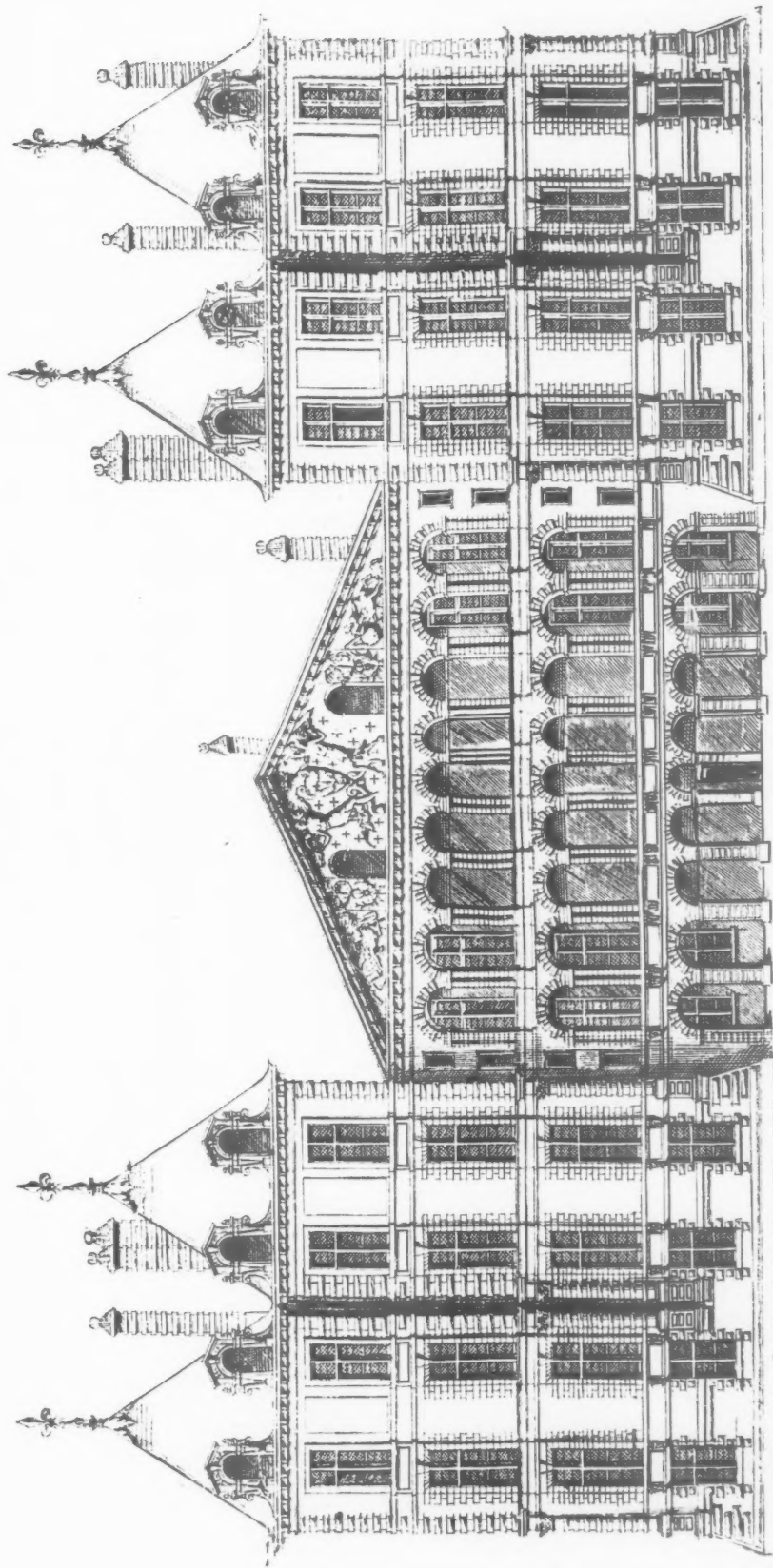
The Château of St. Maur established De l'Orme's reputation, and also brought him into the midst of that ferment of intrigue which prevailed at the French Court from the reign of Henry II. till the accession of Henry of Navarre. Promotion followed quickly. It appears that during the reign of Francis I. De l'Orme was "Commissaire député sur le fait des batiments," ("Comptes," I. 188), but Francis did not, in fact, care much about architecture. His interest lay in the decorative arts, and it was not till the accession of his son, in 1547, that De l'Orme was appointed "architecte du Roy" and inspector of all the Royal buildings. He now appeared on the scene at Fontainebleau as the rival of Primaticcio, and the successor of Serlio, in the direction of the Royal tapestry works,† and during the reign of

* See "Premier Tome," p. 17, V^o, for plan. The elevation with double pavilions and the pediment groins by Du Cerceau shows the design as altered for Catherine. The detail of the interior of the court with a pedestal course and attic storey shows the original design made for Du Bellay.

† M. Vachon gives the date as 1548. This, however, is wrong. The patent of January 1548 refers to "nos lettres de commission et pouvoir du 3^{ème} Avril dernier passé." Francis I. died in March 1547, and Henry II. appointed De l'Orme in the April following ("Comptes," Vol. I., pp. 164-168). It is to be noted that the arrangement of the accounts and patents in the "Comptes" as published is not strictly chronological. Laborde's transcript was made not from the original accounts which had perished, but from a digest made for André Félibien des Avaux in the latter part of the seventeenth century as material for his history of the Royal Palaces. M. Guiffrey in his introduction to the "Comptes" estimates that Félibien must have had in his hands some sixty to seventy registers of accounts of royal buildings, all of which are now lost.

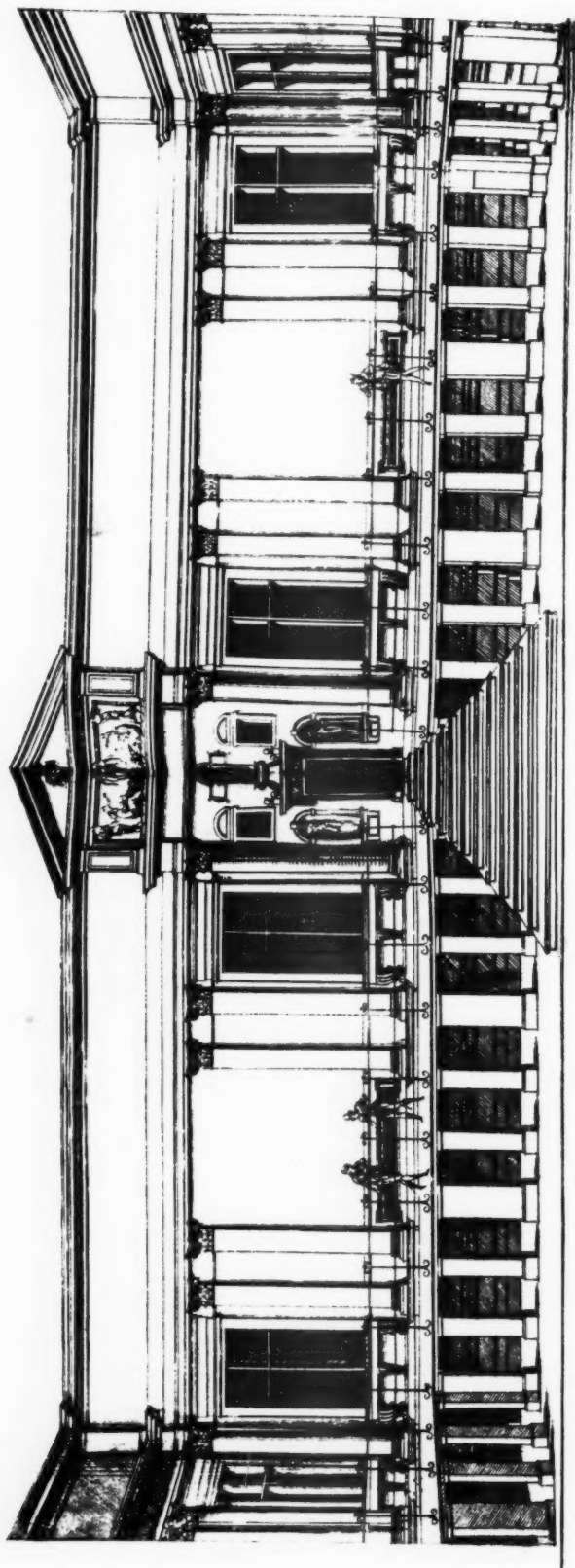
* This, however, is not correct, as in the "Compte des Bâtiments," Vol. I., p. 39, under "accounts for 1534." I find the significant words "per certification de Pierre Paule, dit l'Italien, architecteur, varlet de chambre ordinaire de Madame, et concierge du château de Monsieur." This Pierre Paule died before 1537, but I can find out nothing further about him. His certificate was for some of Le Breton's work at Fontainebleau. The term next appears in Serlio's patent of appointment as architect-in-ordinary to Francis I., December 1541. After this date the term appears commonly.

† "De asse," p. 139.



ST. MAUR-LES-FOSSÉS. EXTERIOR ELEVATION, AS ALTERED FOR
CATHERINE DE MEDICIS.

FROM DU CERCEAU.



ST. MAUR-LES-FOSSÉS. ELEVATION IN COURTYARD.
FROM DU CERCEAU.

Henry II. De l'Orme was all-powerful. He was already Privy Counsellor and King's Almoner; he was now given the Abbey of St. Barthélemy les Noyon, and very soon after the Abbey of Ivry, near Evreux, through the influence of Diane de Poitiers. Indeed, it is highly probable that this was his payment for the work at Anet, which was begun soon afterwards.

A new era began with De l'Orme's appointment in 1547. It is a remarkable fact, and one which has not been grasped by English writers, that Francis I., with all his enthusiasm for the arts, never actually employed an architect, with the exception of Serlio, and according to both M. Palustre and M. Dimier, Serlio's appointment went for nothing. By a patent dated December 1541,* "nostre cher et bien aimé Bastiannet Serlio, peintre et architecteur du pais du Boullogne la Grace" was appointed painter and architect-in-ordinary to the King at a salary of 400 livres a quarter, and twenty sous a day travelling expenses. His name appears in connection with unimportant work in the accounts† for 1540-1550; and the last entry shows a significant drop in his salary, from 400 livres a quarter to 400 livres a year.‡ Serlio, a foreigner and not a strong man, was probably powerless against official intrigue. It is clear that Henry II. was altogether dissatisfied with the management of his father's buildings, and the terms of De l'Orme's patent were stringent. The King, wishing to know how his father had been served in his buildings at Fontainebleau, St. Germain en Laye, Villars Côtterets, Yerre, and the Bois de Boulogne (the Château de Madrid), and having entire confidence in De l'Orme's sense, sufficiency, loyalty, and great experience in the art of architecture, prudence, and diligence, authorises him to summon experts to inspect and examine the above works, and on

their report, to compel the contracting tradesmen to make good all malversations and defects. By the patent of January 1548, De l'Orme was further empowered to make all necessary contracts for work on the above buildings; and all officials were called upon to lend him all possible assistance in the discharge of his duties, notwithstanding any existing regulations to the contrary. Henry meant to make a clean sweep of jobbery and corruption, and he could have found no better man for his purpose than De l'Orme, who seems to have positively enjoyed unravelling a swindle and running his men to ground. He entered on his duties in a spirit in which zeal for righteousness and a regard for his own preferment seem to have been pretty equally balanced. The Le Bretons were the first to suffer. De l'Orme made M. Jehan le Breton (possibly a mistake for Gilles), mason of Fontainebleau, disgorge 18,000 livres over-payment, and besides this, says De l'Orme, there was more than 24,000 livres for work which was worth nothing; and both here and elsewhere De l'Orme did not hesitate to accuse the tradesmen of theft.* His work consisted of riding about the country inspecting the royal buildings. According to his own account, he always had to keep ten or twelve horses in his stables, and open house for the various officials and tradesmen who "tous mangeoyent à mon logis, à mes propres depens, sans qu'ils payassent, ni moins me faire présent de la valeur d'une seule maille" (half-penny). It must have been a curious entertainment, for De l'Orme was always fighting the officials, and had a profound contempt for the capacities of the building tradesman; and if he was anything like as fierce and intransigent as he makes himself out to have been, some of his house parties must have broken up a little prematurely. However, his position and reputation bore down opposition for the time, and his energy speedily brought him more profitable work.

In 1548, Diane de Poitiers entrusted him with the design of Anet, and here De l'Orme had a splendid opportunity of displaying his skill, unfettered by expense, or by any exceptional eccentricity on the part of his client, for Henry II. was far more interested in the building of Anet than in his own houses, and the lady herself, whatever her faults, was possessed of excellent sense. Moreover, she was immensely rich, for in addition to the gifts of the King, she inherited large estates in Normandy from her husband, the Sieur de Brézé, including the property of Anet. Here on the banks of the Dure she built her sumptuous pleasure-house. As usual, the new building had to be adapted to suit what was left of an older

* "Comptes," Vol. I., pp. 172-174.

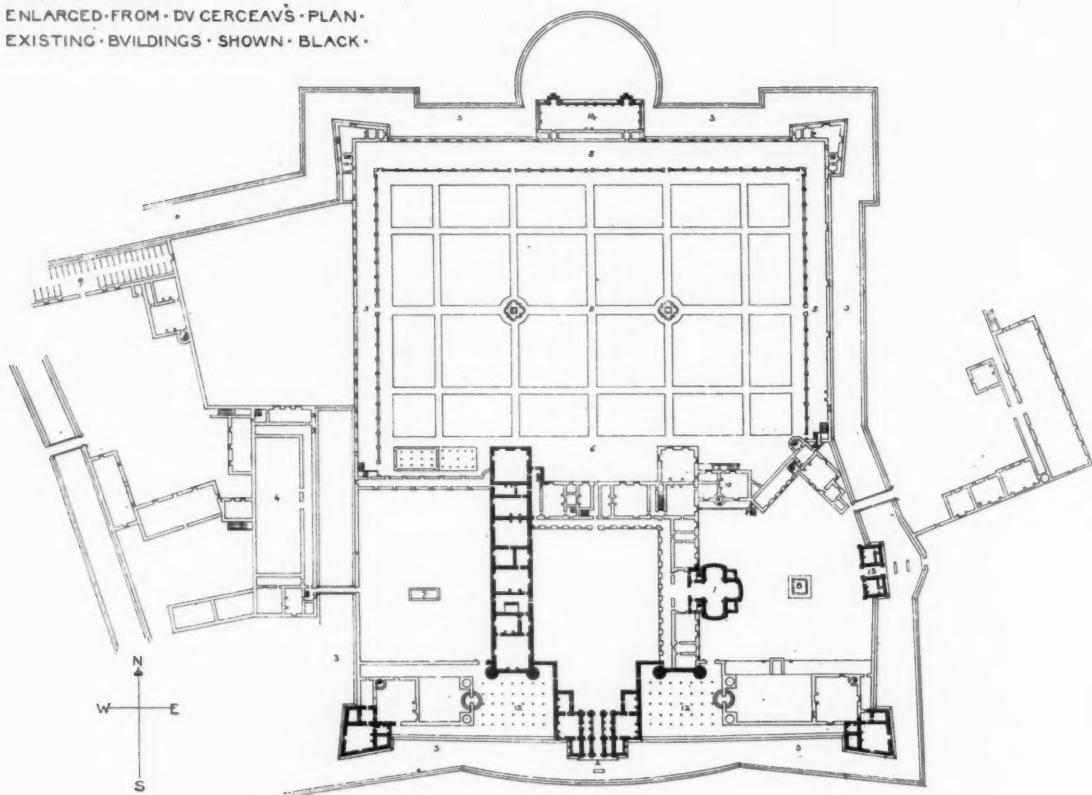
† MM. Dimier and Palustre for once in a way agree in denying Serlio any share in the work at Fontainebleau, M. Dimier in order to exalt Primaticcio, and M. Palustre to magnify Le Breton. Yet a great deal of building went on between 1540-50. Le Breton received for masonry alone at Fontainebleau, Livres 117,415 11s. 6d., and the total expenditure on all works was Livres 525,134 19s., whereas the total cost of works done at Fontainebleau during the régime of Philibert de l'Orme, 1548-57, only amounts to Livres 32,880 19s. 9d., of which only Livres 14,550 were expended on masonry. The work known from the "Comptes" to have been done by Le Breton, under the 1540-50 accounts, consisted of the chapel and the alteration of the Grand Escalier, which would hardly account for the whole of the expenditure. Félibien the younger attributed to Serlio the fine design of the "Allée de la Belle Cheminée," by far the most characteristically Italian design in the whole of Fontainebleau. Now Félibien had access to the original accounts, of which the greater part are now lost, and speaks with an authority in this regard denied to later writers. There seems no reason to doubt his story that Serlio designed this façade, and did in fact take an important part in the design of Fontainebleau. See THE ARCHITECTURAL REVIEW, December 1902.

‡ "Comptes," Vol. I., p. 266

* "Instruction de M. d'Yvry," Berty, p. 51.

PLAN OF ANET.

ENLARGED FROM DU CERCEAU'S PLAN.
EXISTING BUILDINGS SHOWN BLACK.



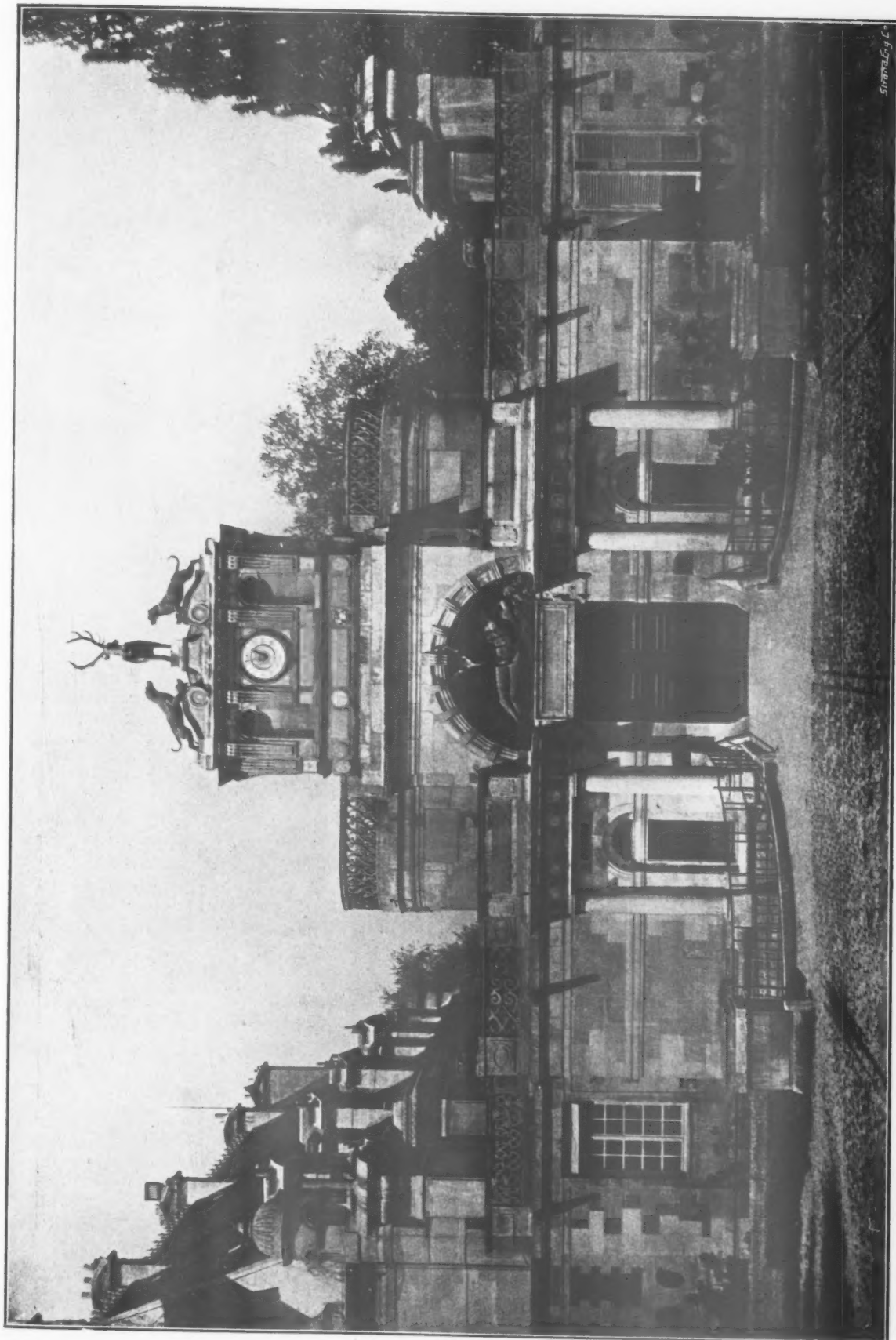
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|-------------------|---|----------------------|--------------------------|
| 1. Chapel. | 5, 5, 5. Covered-in garden walk. | 8. Fountain. | 12, 12. Terrace gardens. |
| 2. Main entrance. | 6. Remains of crypto-porticus under this. | 9. Stables. | 13. Side entrance. |
| 3, 3, 3. Moat. | 7. Fountain of Diana. | 10. Older buildings. | 14. Banqueting house. |
| 4. Tennis Court. | | 11. Garden. | |

building.* In Du Cerceau's view this older part can be clearly seen to the north-east corner of the quadrangle. It consisted of a pavilion in three storeys with a steep roof and elaborate lucarnes and a lofty turret, with some lower buildings extending eastwards. De l'Orme left this part as it was, merely screening it by his new buildings from the entrance front. The plan was unusually simple, and consisted of a large quadrangle surrounded on three sides by two-storey buildings with steep pitched roofs. The fourth side, facing the entrance, was kept low, and was enclosed with curtain walls brought forward and returned from the two wings to form the very curious composition of the entrance front. This consisted of an archway with an attic storey over the arch, and lodges on either side of the entrance. To the right and left of the entrance block were two small gardens, leading to raised terraces which communicated with pavilions at the end of the façade. The whole of the space under these terraces, and abutting on the moat, is occupied by

extensive vaults. To the left (*i.e.* east side) of the house was the base-court with a fountain in the centre; the chapel projected into this court from the left wing of the house. To the right of the building was the court of the fountain of Diana, and beyond this the tennis court and stables. The gardens lay at the back of the house, and were overlooked by a terrace with an elaborate crypto-porticus underneath. This terrace communicated with the gardens by a flight of stairs in the form of a crescent, of which De l'Orme was particularly proud, and of which he says, "Ceux qui voudront voir telles œuvres s'ils ont quelque scintille de bon jugement ils y pourront trouver quelques bons traits." On the other three sides of the garden was a covered-in gallery with alternate square and arched openings to the garden. At the two angles of the garden, north-east and north-west, stood two pavilions, and in the centre between them the garden wall broke outwards into a circular projection, enclosing a great hall of entertainment. In addition to this, there was a heronry and a very elaborate orangery. Anet was in fact a perfect example of the very

* "Premier Tome," p. 13.



ANET. THE ENTRANCE FRONT.



ANET. DETAILS.

(ÉCOLE DES BEAUX-ARTS, PARIS.)

best country house that skill and money could build in France about the middle of the sixteenth century. The building was altered in 1683, and by the beginning of the last century the whole of the north side opposite the entrance, and all the left wing excepting the chapel and part of the south wall with corbelling to the angle turrets, had disappeared. Not a trace remains of the tennis-court, old stables, orangery, or heronry; and all that is left of the gardens to the north of the house are the ruins of the crypto-porticus. I visited Anet in 1903, and found that of the buildings shown in Du Cerceau's view, looking south and working from right to left, there now remain the right-hand south-west pavilion, the right wing of the house a good deal altered and rebuilt, the entrance block, the chapel and part of the south wall of the left wing, all the raised terrace and left-hand (or south-east) pavilion together with the walls to the moat along the south and part of the east side, the entrance to the base-court on the east side, and the ruins of the crypto-porticus in the garden. In addition to this, there is the very remarkable chapel, now disused, which stands apart to the right or west of the building, and which is not shown in Du Cerceau's general view.

Of De l'Orme's work at Anet the most important remains are, of course, the chapel next the base-court, and the entrance. The plan of the chapel consists of a circle, 28 ft. in diameter, with recesses 14 ft. wide, and from 6 ft. 6 in. to 7 ft. 3 in. deep on the axis lines. These recesses have elliptical arches, and are divided by piers with engaged Corinthian pilasters at the angles, carrying an entablature which runs all round the building. The centre circle continues above this entablature, and there are no pendentives, with the result that the elliptical arches are in winding, giving a very ugly line. Above the arches is the main entablature and a hemispherical dome, coffered diagonally, with an opening in the crown to the lantern and cupola. The coffering of the dome is reproduced on the floor in a very ingenious inlay of different marbles—black, white, porphyry, verd antique, dove-coloured, and various Brèche marbles. In the spandrels of the arches are eight fine female figures, those on the east and west sides holding olive branches, those on the north and south sides holding trumpets. On the soffit of the arches are winged figures of children carrying the emblems of the passion; all of these are attributed to Jean Goujon, and the spandrel figures anticipate the splendid "Fames" that Goujon was to carve a few years later for Lescot in the Louvre. The interior of the chapel has a striking, if somewhat bizarre, individuality; but one notices here, as in all De l'Orme's work, a certain "mesquinerie" of detail. De l'Orme was

a man of an ingenious fancy. The use of a sarcophagus for a chimney top is an unfortunate instance; but he refined too much, or rather he was overpowered by his own knowledge, and he could not refrain from elaborating his detail to a point beyond the limits of well-balanced art. This somewhat trifling imagination appears in the design of the entrance gateway, the details are scholarly and correct, the marbles for the inlay carefully considered, but the scale is wrong. Cellini's great lolloping nymph in the tympanum of the arch reduces the whole composition to the scale of a wedding cake. De l'Orme was happier with the interior of this entrance, with its plain Doric order, and in the very attractive little loggia to the chapel. The frontispiece in the courtyard of the École des Beaux-Arts gives some idea of the detail at Anet, though owing to the ridiculous way in which it has been set up against a gable it is quite misleading as to the general effect of De l'Orme's design.

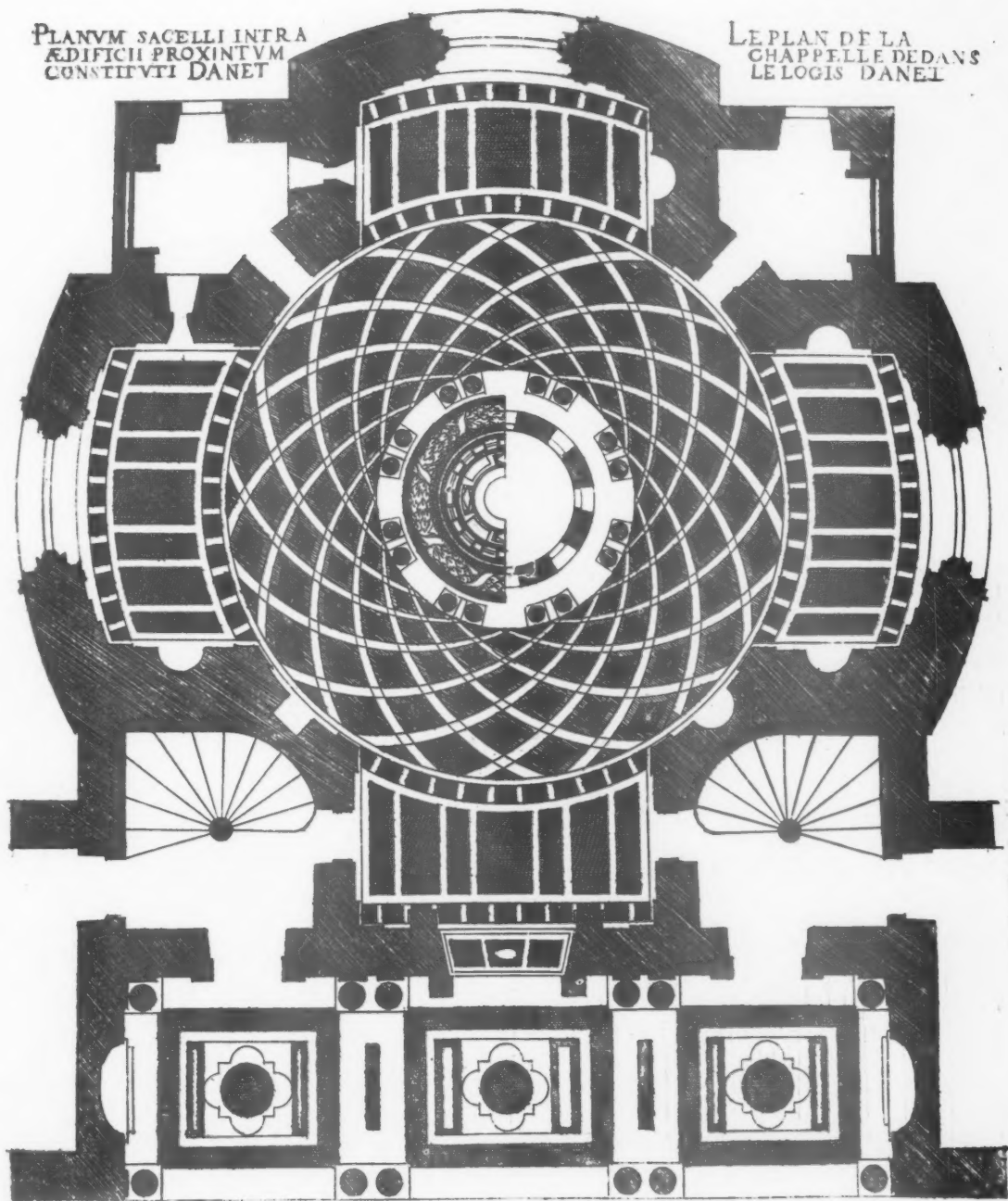
Anet presents certain difficult problems. In the first place, the chapel as shown in Du Cerceau's view has its west front built in by the left wing of the house. It is difficult to imagine that De l'Orme would so have designed it, as the two towers of the western front, with their pyramidal tops, could only have had their effect if seen from the main court. As shown in Du Cerceau's view, only the tops of the spires would be visible from the further side of this court. It appears, however, from a plate in the "Premier Tome" (p. 234), that De l'Orme would have got over the difficulty by hiping back the roof of the left wing of the main court on either side of these towers, keeping the roof low in front of the chapel façade. These plates were made before 1567, that is earlier than Du Cerceau's view, which shows the design as carried out. The probable explanation is that a change in the design was ordered by the Duchess, and that the towers were sacrificed to the symmetry of the main quadrangle; and it appears, from a passage in the "Nouvelles Inventions" that this was not the only instance in which the architect's hand was forced by the imperious Diana. The existing west façade was put up by M. Caristie in 1844. Another and greater difficulty is the strongly-marked variations of handiwork shown in different parts of the building. The work, which is undoubtedly De l'Orme's, and described above, was built in stone; but the walls to the moat and the angle pavilions, and the great chapel to the west of the château, are built in red brick and stone dressings, and show a very much bolder treatment than the rest of the work. This, in my opinion, is particularly the case with



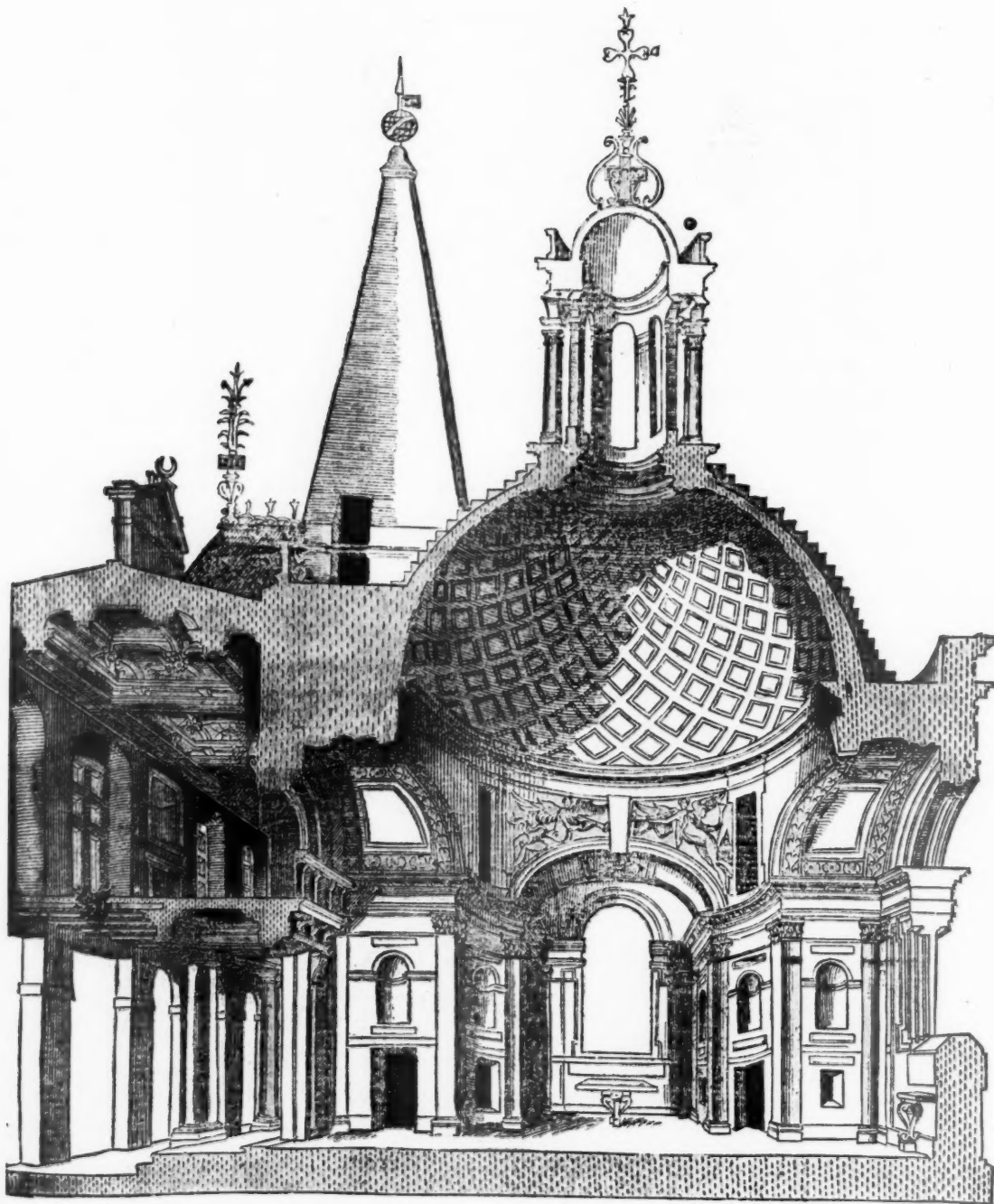
ANET. THE CHAPEL.

PLANVM SACELLI INTRA
ÆDIFICII PROXINTVM
CONSTITVTI DANET

LE PLAN DE LA
CHAPPELLE DEDANS
LE LOGIS DANET



DANET. PLAN OF THE CHAPEL.



ANET. SECTION OF THE CHAPEL.

FROM DE L'ORME.

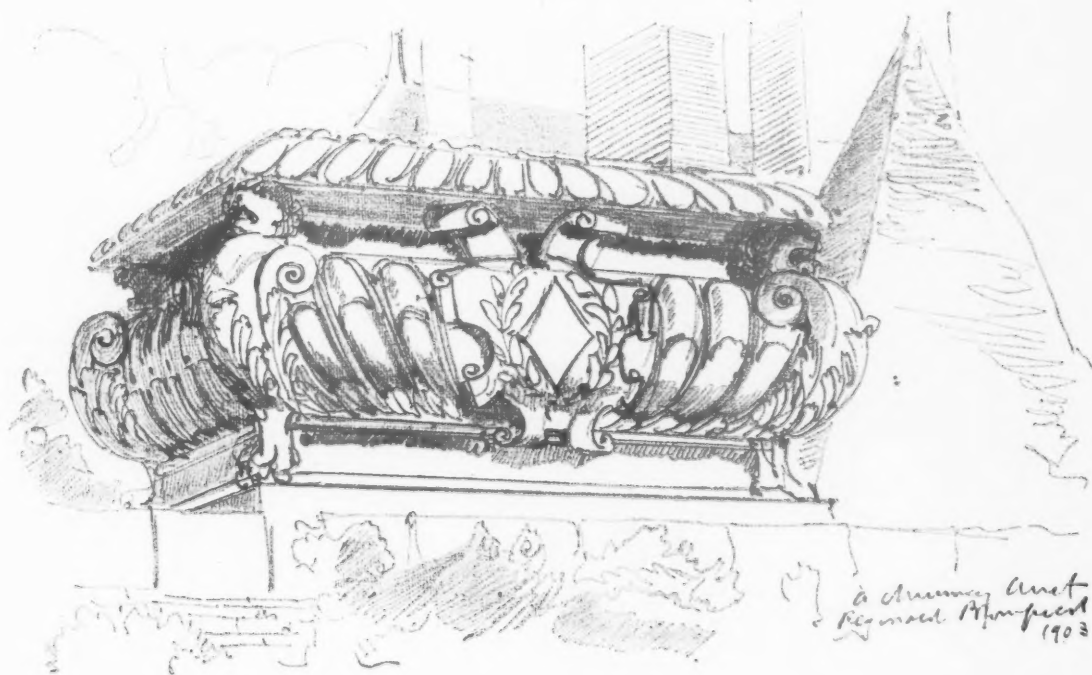
the western chapel. It is almost impossible to believe that this was designed by the architect of the circular chapel. The characteristic of the latter is a certain intricacy of design and pettiness of scale; whereas the west chapel, which has been stripped of all its ornament, is remarkable for its extreme simplicity and the masterly boldness of its detail. The façade illustrated is perhaps less characteristic than the interior. This consists of an oblong nave about 52 ft. by 27 ft. wide, covered in with a brick barrel vault. At the end opposite the entrance is a semicircular apse with a semi-dome, and to the right and left are small circular brick chambers in two storeys with newel stairs leading to the roof. The walls, for a height of 8.9 ft. above the floor, are lined with dressed stone; above this the red brick shows, but it may once have been covered with plaster. The barrel-vaulted ceiling appears to have been coffered in plaster. The double "D" of Diane de Poitiers appears on one of the old oak doors, so that the building was probably completed before her death in 1566. In the "Instruction" (dated about 1560), De l'Orme refers to what he had done at Anet, by the command of the late King, as if he was no longer employed

there. It is possible that, on the death of Henry II., Catherine de Medicis, the bitter enemy of Diane, may have insisted on De l'Orme's quitting the service of the Duchess; and De l'Orme, having to choose between the Tuileries and what yet remained to be done at Anet, chose the Tuileries. This is an hypothesis only, to account for the marked difference of style at Anet; * and to complete the speculation I should suggest that Diane called in Bullant, the architect of her staunch old friend the Constable, Anne de Montmorenci. The profiles of the mouldings and the bold simplicity of treatment are more suggestive of Bullant's audacious genius than of the work of any other architect of the time.

REGINALD BLOMFIELD.

* I can find no reference to the matter in Pfnor's "Monographe du Château d'Anet," Paris, 1867, a work which is finely illustrated, but quite useless for critical purposes. The photograph of the entrance façade given herewith is entitled "L'Orangerie." This, however, is wrong. A view of the orangery with its name under it is given in Du Cerceau's drawing of Anet, and it is a totally different building. Moreover, Du Cerceau gives a plan, section, and elevation of this western chapel, which, he says (writing between 1576-79), had been recently built to hold the tomb of the Duchess.

(To be continued.)



A CHIMNEY TOP, ANET.

Current Architecture.

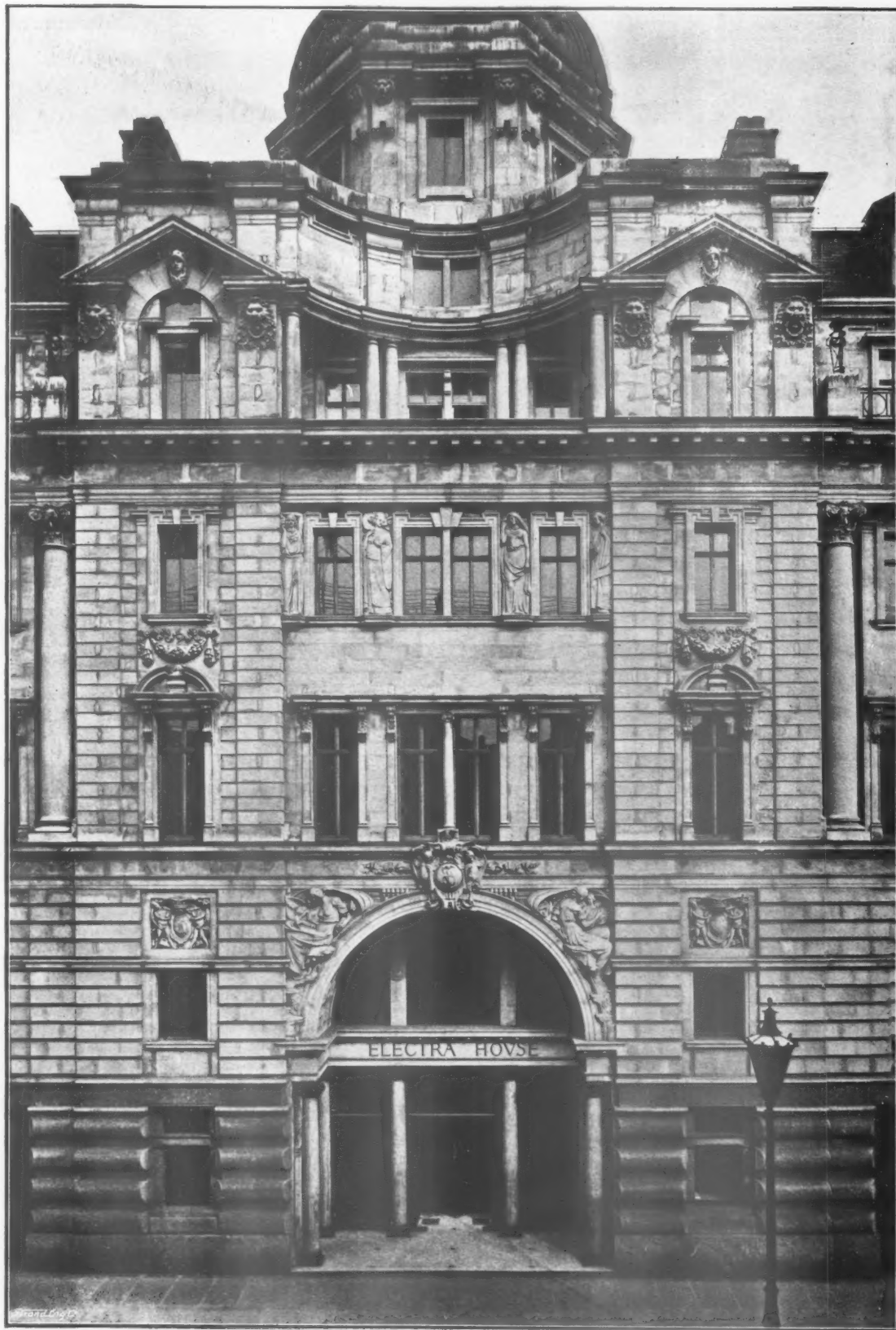
ELECTRA HOUSE, FINSBURY, LONDON.— This building was designed to accommodate the Eastern Telegraph and Allied Companies. To emphasise the importance of these large companies the entrance has been made a special feature of the design. It is placed centrally under the dome in a large archway. The spandrels of this archway contain allegorical figures by Mr. G. Frampton, R.A. The sculptured panels on either

side of the entrance doors are by Mr. F. W. Pomeroy, as is also the group supporting the armillary sphere on dome. The doors are of bronze with small panels modelled by Mr. Alfred Drury, A.R.A. The panels containing the seals of the various companies round the façade are also by Mr. Drury, and the central frieze is by Mr. Goscombe John, A.R.A. The exterior is of Portland stone, with the exception of the ground-



ELECTRA HOUSE, FINSBURY, E.C. JOHN BELCHER, A.R.A., ARCHITECT.

Photo : E. Dochree.



ELECTRA HOUSE. DETAIL OF ENTRANCE. JOHN BELCHER, A.R.A., ARCHITECT.



ELECTRA HOUSE. DETAIL OF THE DOME.

Photo: S. B. Bolas & Co.

JOHN BELCHER, A.R.A., ARCHITECT.

floor, which is of grey Cornish granite. A special feature of the interior is the big central staircase and lifts from which long groined corridors lead to offices round the internal areas. All the large offices are warmed and ventilated on the Plenum

system. The contractors were Messrs. Colls and Sons. The building is at present incomplete and has been designed to include the corner building to London Wall as will be seen from the plan. Mr. John Belcher, A.R.A., is the architect.



ELECTRA HOUSE. STAIRCASE AND CORRIDOR, SECOND FLOOR.

Photo: S. B. Bolas & Co.

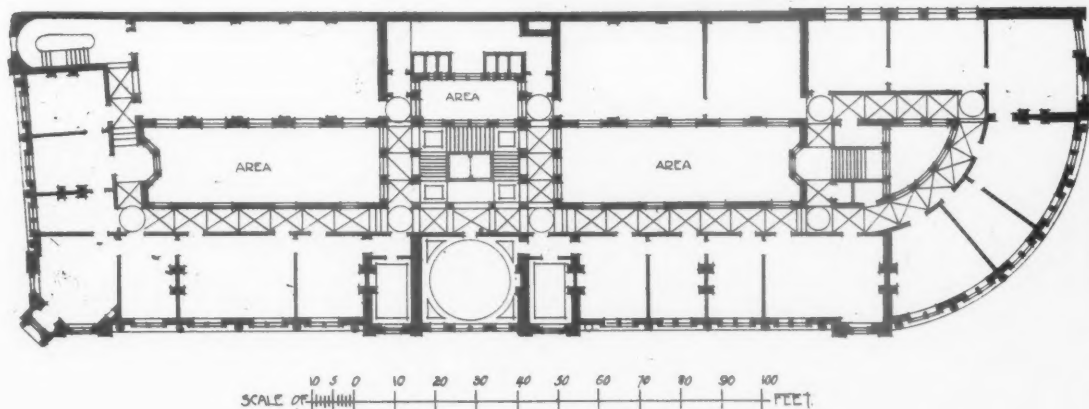
JOHN BELCHER, A.R.A., ARCHITECT.

CRAIGMYLE, ABERDEENSHIRE, FOR R. P. ROBERTSON-GLASGOW, ESQ.—The plan shows the old central portion of this house. It had the door in the centre of the south front, with the dining-room on one side of the vestibule, and

the kitchen on the other. The vestibule and the old kitchen have been turned into the dining-room, and the house in other respects added to as shown on the plan. The materials used were the local granite rough cast to correspond with the old



ELECTRA HOUSE. THE BOARD ROOM. JOHN BELCHER, A.R.A., ARCHITECT.
Photo: S. B. Bolas & Co.



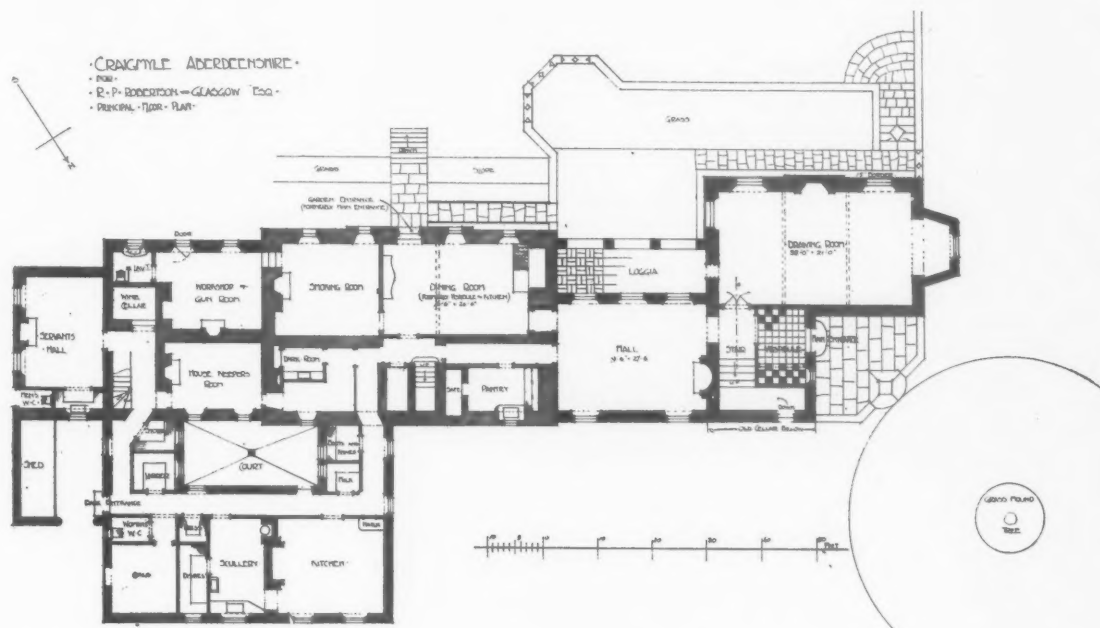
ELECTRA HOUSE. PLAN OF PRINCIPAL FLOOR. JOHN BELCHER, A.R.A., ARCHITECT.

portion of the work, and the hewn work of dormers, doorway, etc. of Kemnay granite. Mr. John Morgan of Aberdeen was the contractor, and Mr. R. S. Lorimer, A.R.S.A., the architect.

MINSTED, MIDHURST, SUSSEX.—This house is situated at the base of The Downs, and is built of stone from the Cowdray Estate. The floors and staircase are of oak, the hall and dining-room being panelled in the same material. The plaster frieze in the dining room is by Mr. George Jack. The contractors were Messrs. Maides and Harper of Croydon, and the architect Mr. Mervyn Macartney. The day of the photographer's visit was a very wet one, and the views had to be

taken in heavy rain, which accounts for the pool of water in the view on page 63.

KINGSTON LIBRARY.—This design was placed first in a limited competition assessed by Mr. Basil Champneys, and subsequently carried out by Messrs. Gaze of Kingston, under the superintendence of Mr. Alfred Cox, the architect. The iron gates and railings designed by the architect were executed by Mr. Albrow, and Messrs. Bayliss, Jones and Bayliss. The whole of the fittings were designed and made by the Library Supply Co. The bricks and tiles are from Messrs. Thos. Laurence and Sons. An art gallery and museum is about to be added to the library, and is to be a separate building connected by a short corridor.

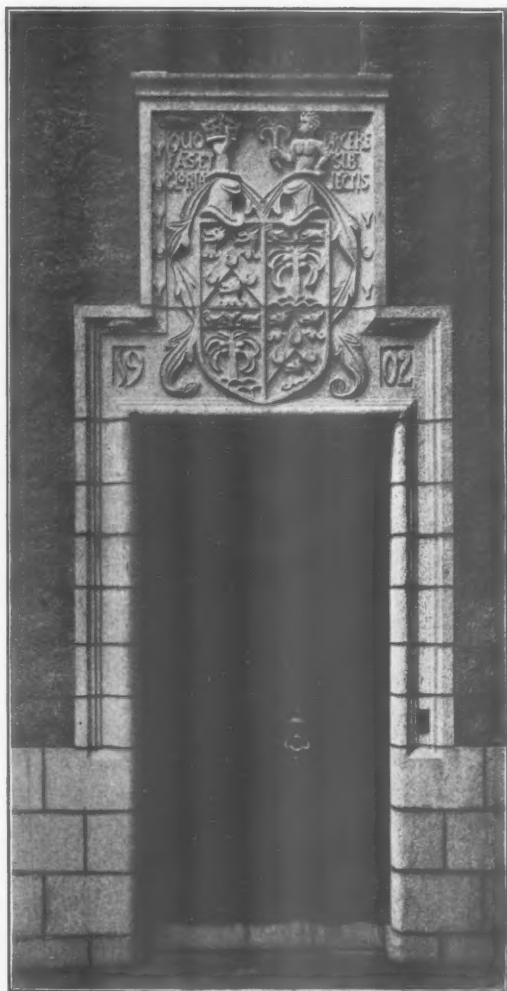


R. S. LORIMER, A.R.S.A., ARCHITECT.



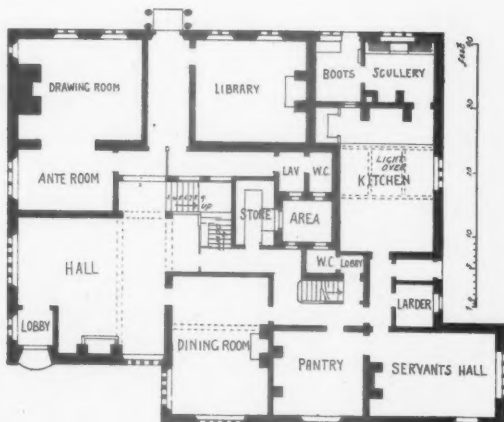
Photo : R. Milliken.

CRAIGMYLE, ABERDEENSHIRE, FROM THE NORTH. R. S. LORIMER, A.R.S.A., ARCHITECT.

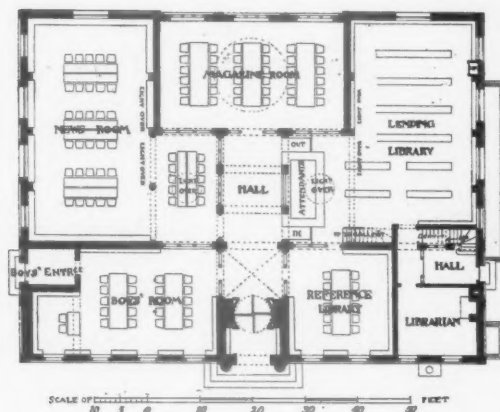


CRAIGMYLE, ABERDEENSHIRE.
DETAIL OF GRANITE DOORWAY.

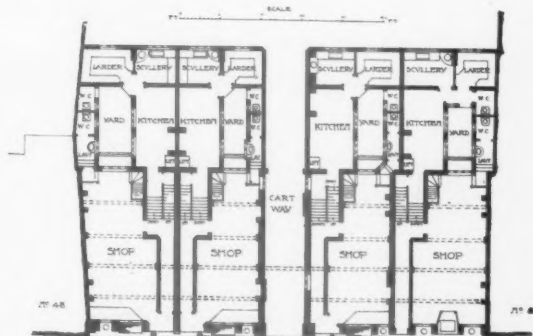
FOUR HOUSES AND SHOPS IN THE HIGH STREET, OXFORD.—These houses, forming one block, were built for Magdalen College, whose arms they bear over the central archway. Four shops with back rooms occupy the ground floor. There are basement rooms for storage below, and kitchens and offices in the back-yards, with lifts to the first floor. The upper floors form private houses, chiefly used for University lodgings. The archway admits to a hauling-way giving access to the ground in rear. The stonework is of dressed Milton stone, the whole front above the ground floor is in brick, coated with fine rough-cast stucco, and the roofs are covered with Brise Norton stone tiles. The builders were Messrs. Benfield and Loxley of Oxford; the architect, Mr. E. P. Warren.



MINSTED, MIDHURST, SUSSEX.
GROUND FLOOR PLAN.
MERVYN MACARTNEY, ARCHITECT.



THE PUBLIC LIBRARY, KINGSTON-ON-THAMES.
GROUND FLOOR PLAN.
ALFRED COX, ARCHITECT.



SHOPS AND HOUSES, HIGH STREET, OXFORD.
GROUND FLOOR PLAN.
F. P. WARREN, ARCHITECT.

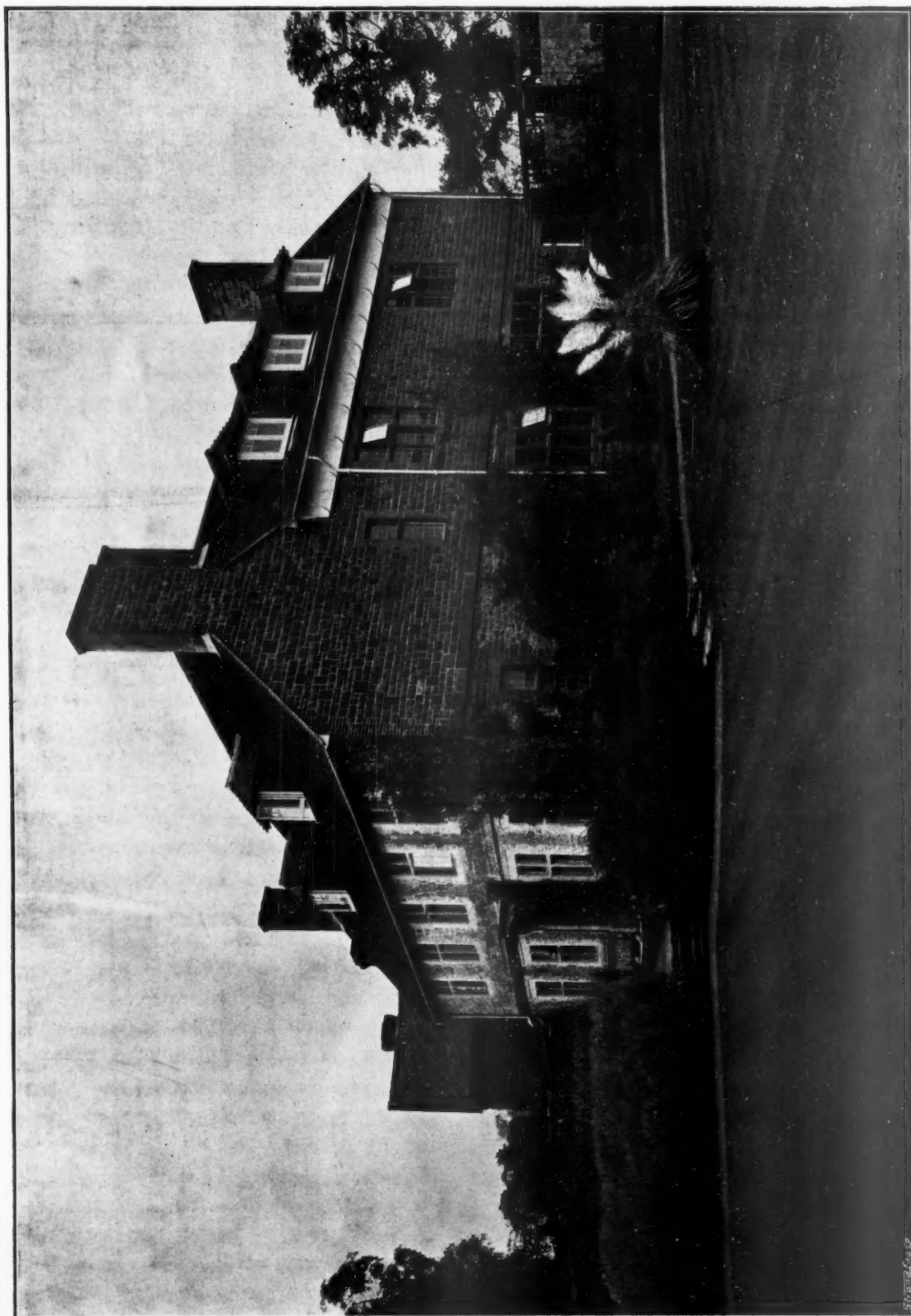
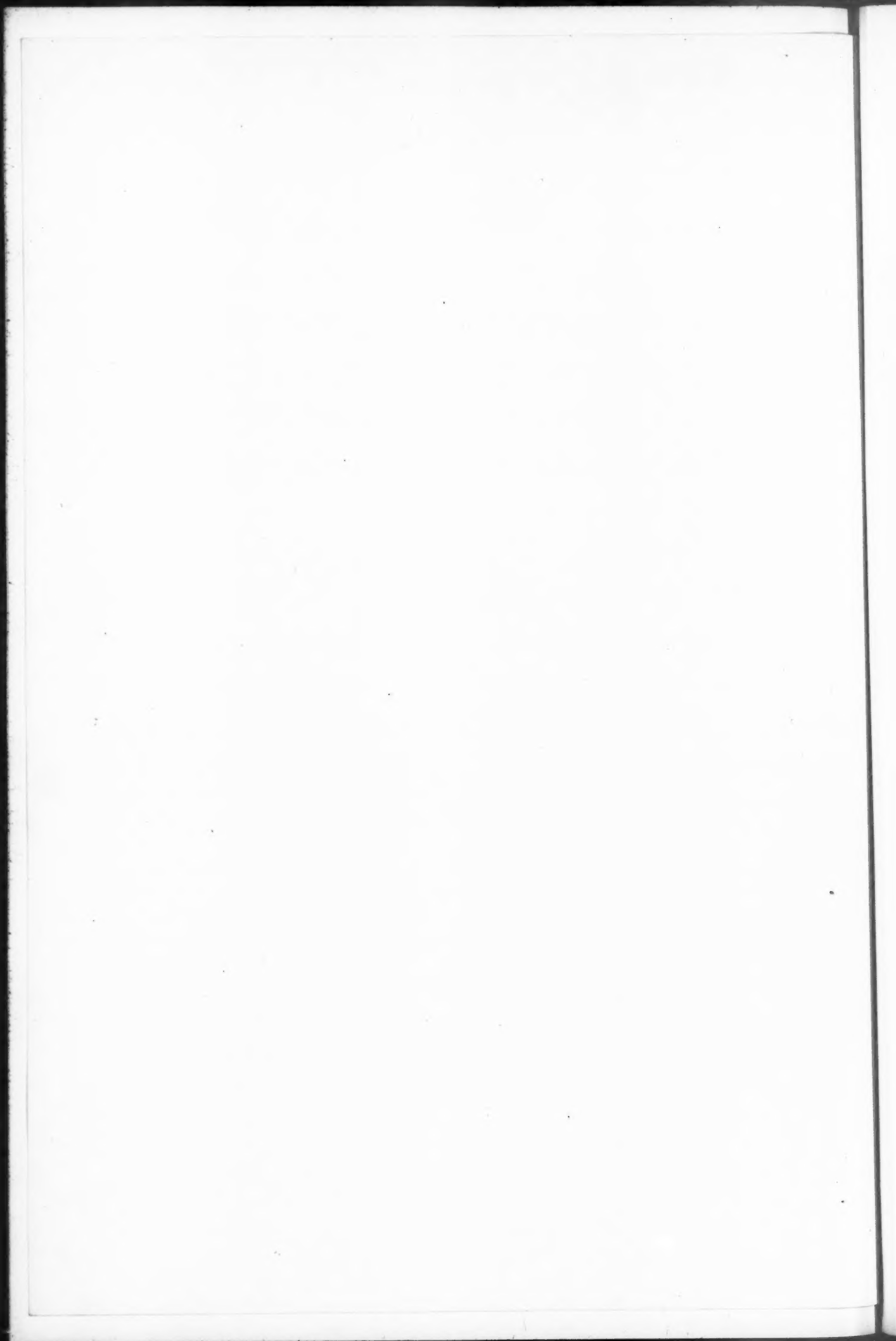


Photo: E. Lockyer.

MINSTED, MIDHURST, SUSSEX. FROM THE GARDEN. MERVYN MACARTNEY, ARCHITECT.



WROUGHT · IRON · STAIR-
 CASE · RAILING · DESIGNED
 BY · HENRY · TANNER · Esq.
 OF · H.M. · OFFICE · OF
 WORKS * * * * *
 MANUFACTURED · BY ·
 Messrs. · HILL · & · SMITH ·
 BRIERLEY · HILL · IRON-
 WORKS · STAFFS · AND
 ERECTED · AT · THE · PA-
 TENT · OFFICE · SOUTHAMP-
 TON · ROW · LONDON · W.C.



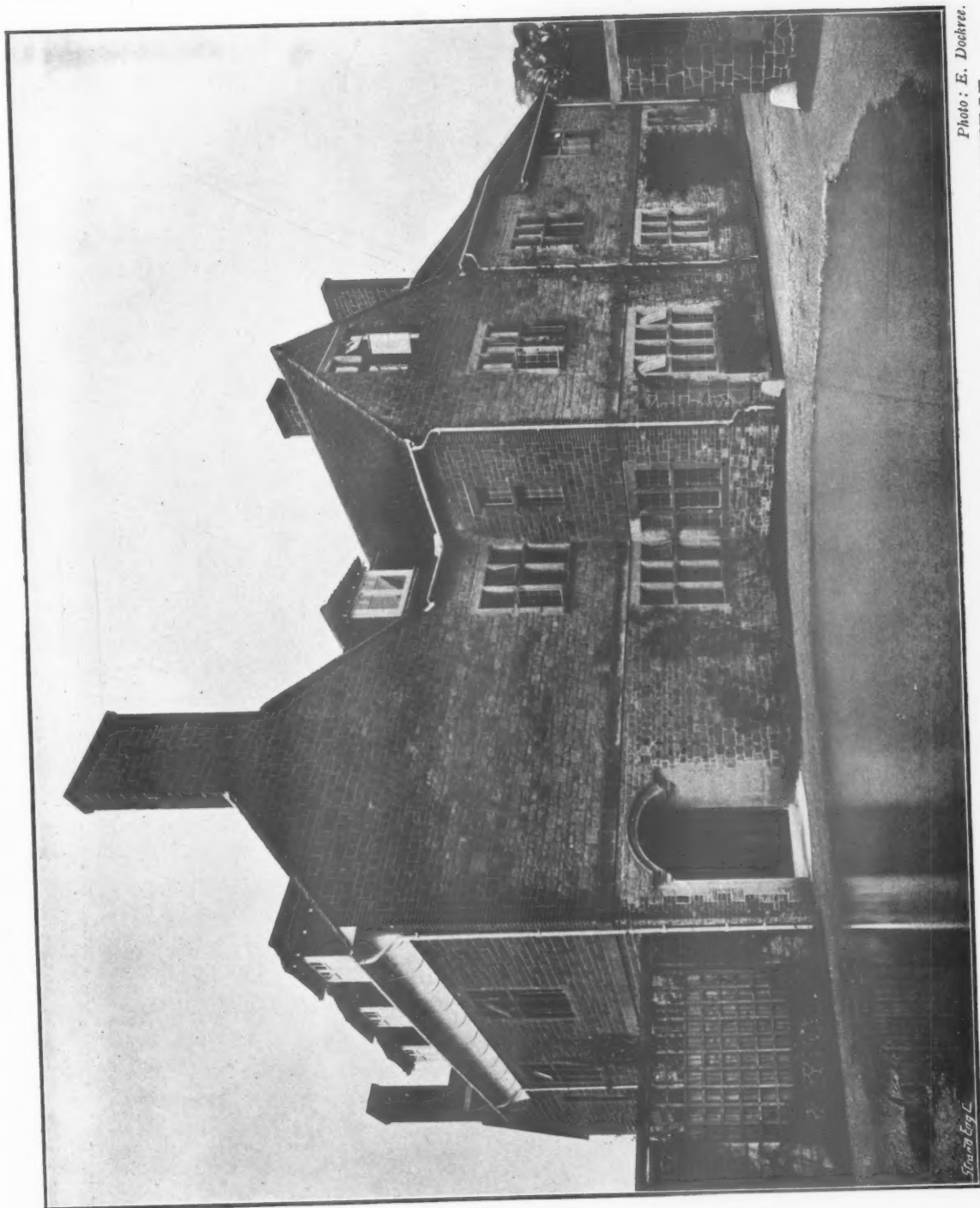
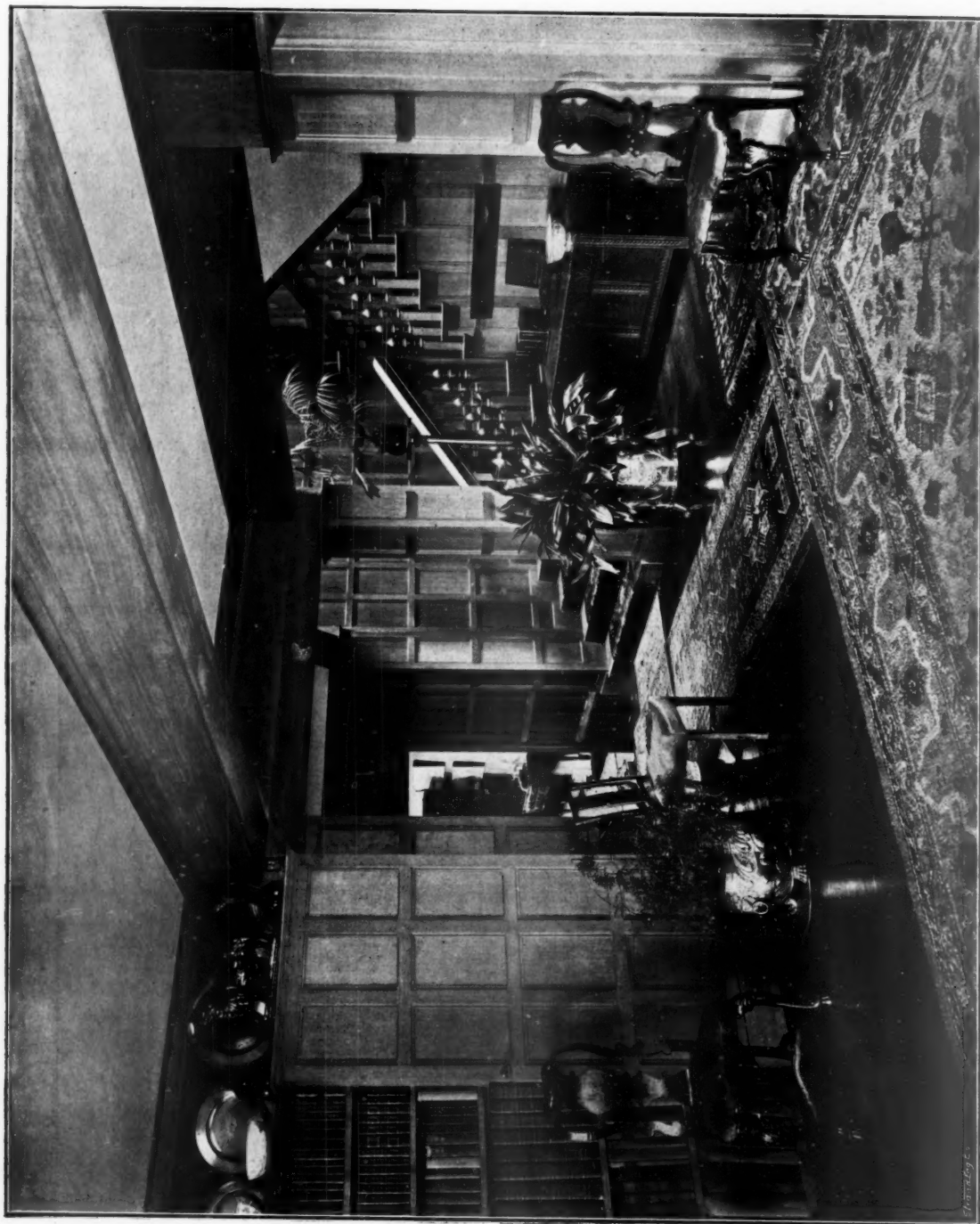


Photo : E. Dockree.

MINSTED, MIDHURST, SUSSEX. ENTRANCE FRONT. MERVYN MACARTNEY, ARCHITECT.

*Photo: E. Dochree.*

MINSTED, MIDHURST, SUSSEX. THE HALL. MERVYN MACARTNEY, ARCHITECT.

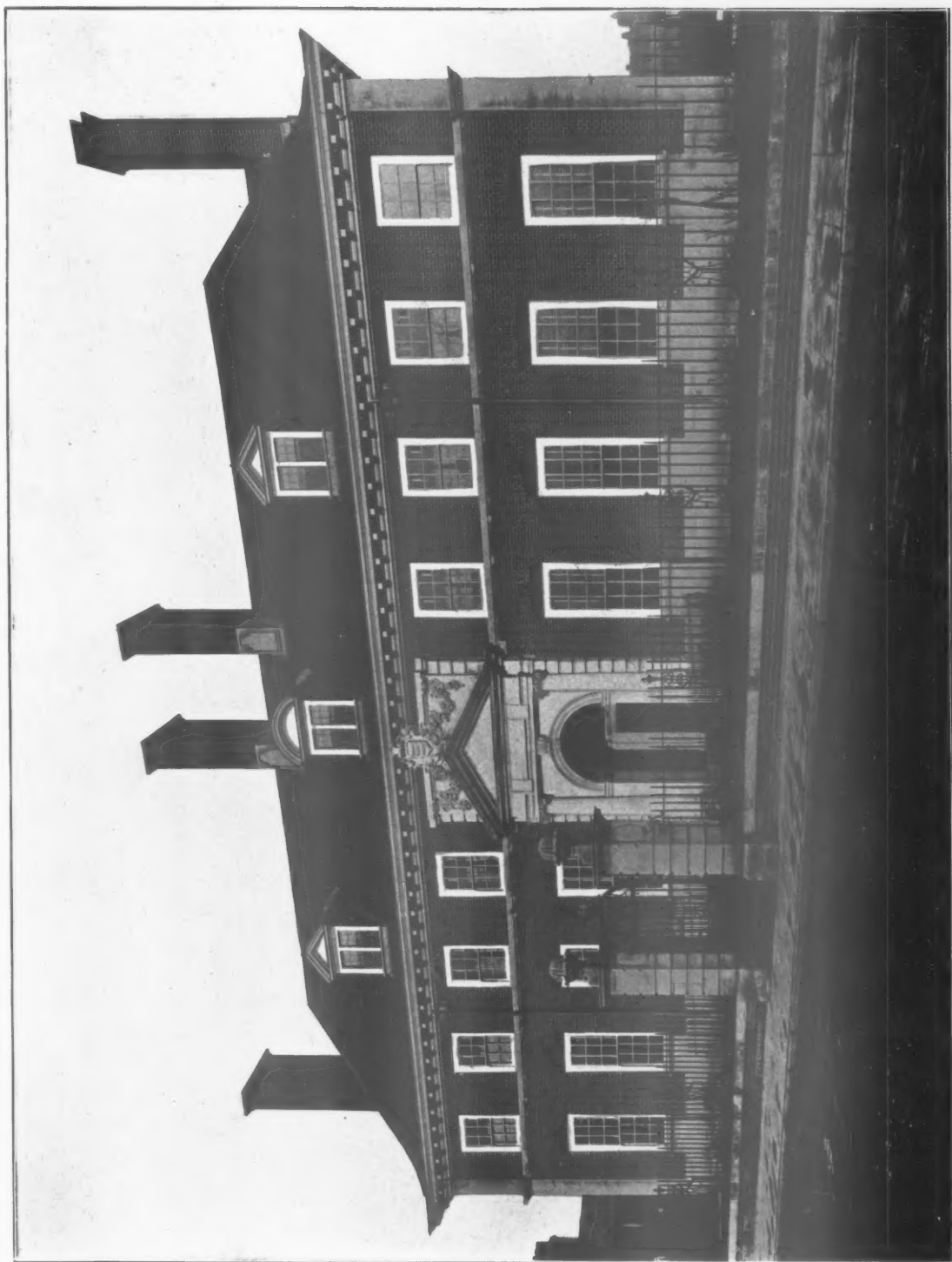
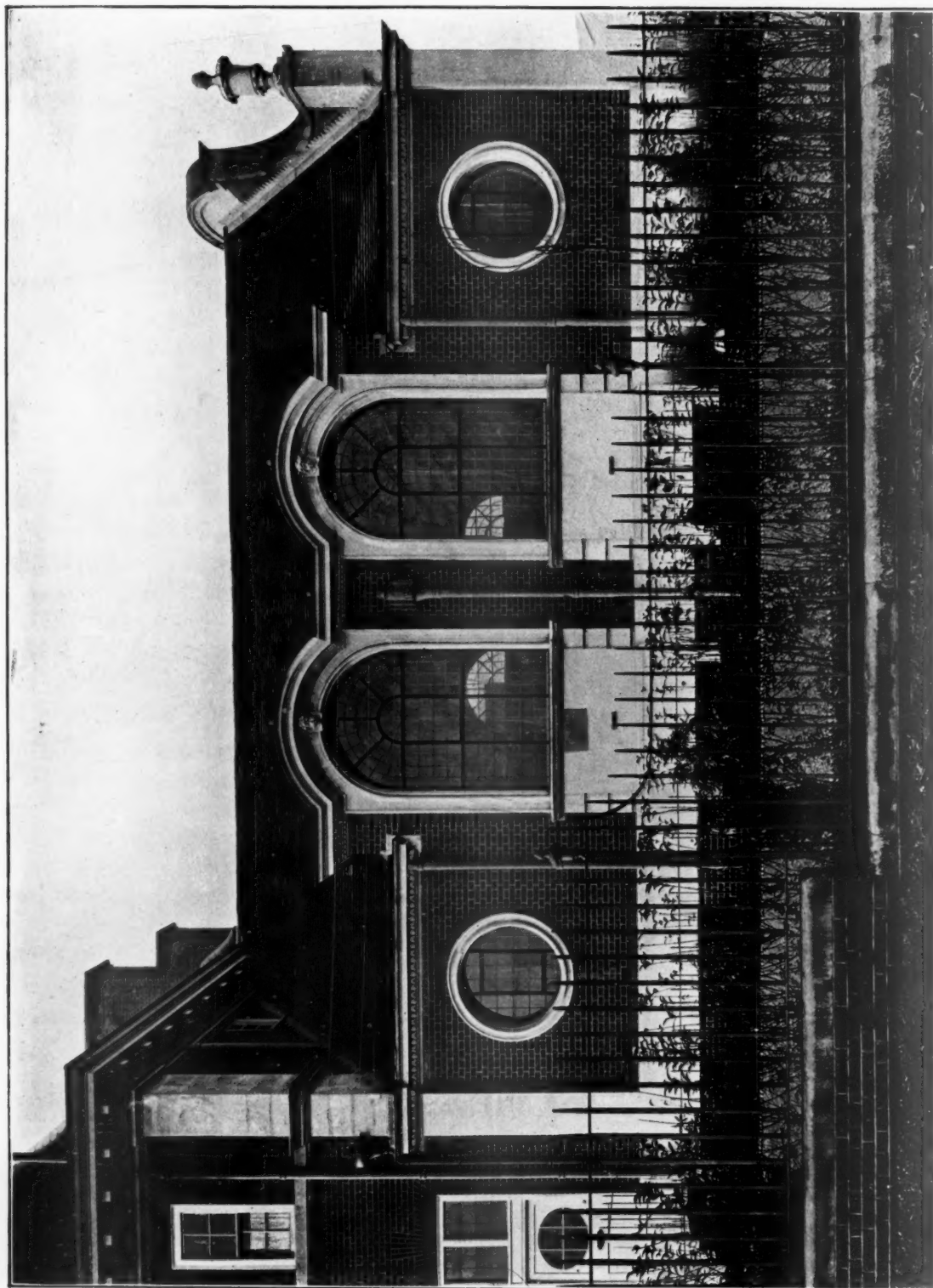


Photo : E. Doherty.

THE PUBLIC LIBRARY, KINGSTON-ON-THAMES. ALFRED COX, ARCHITECT.

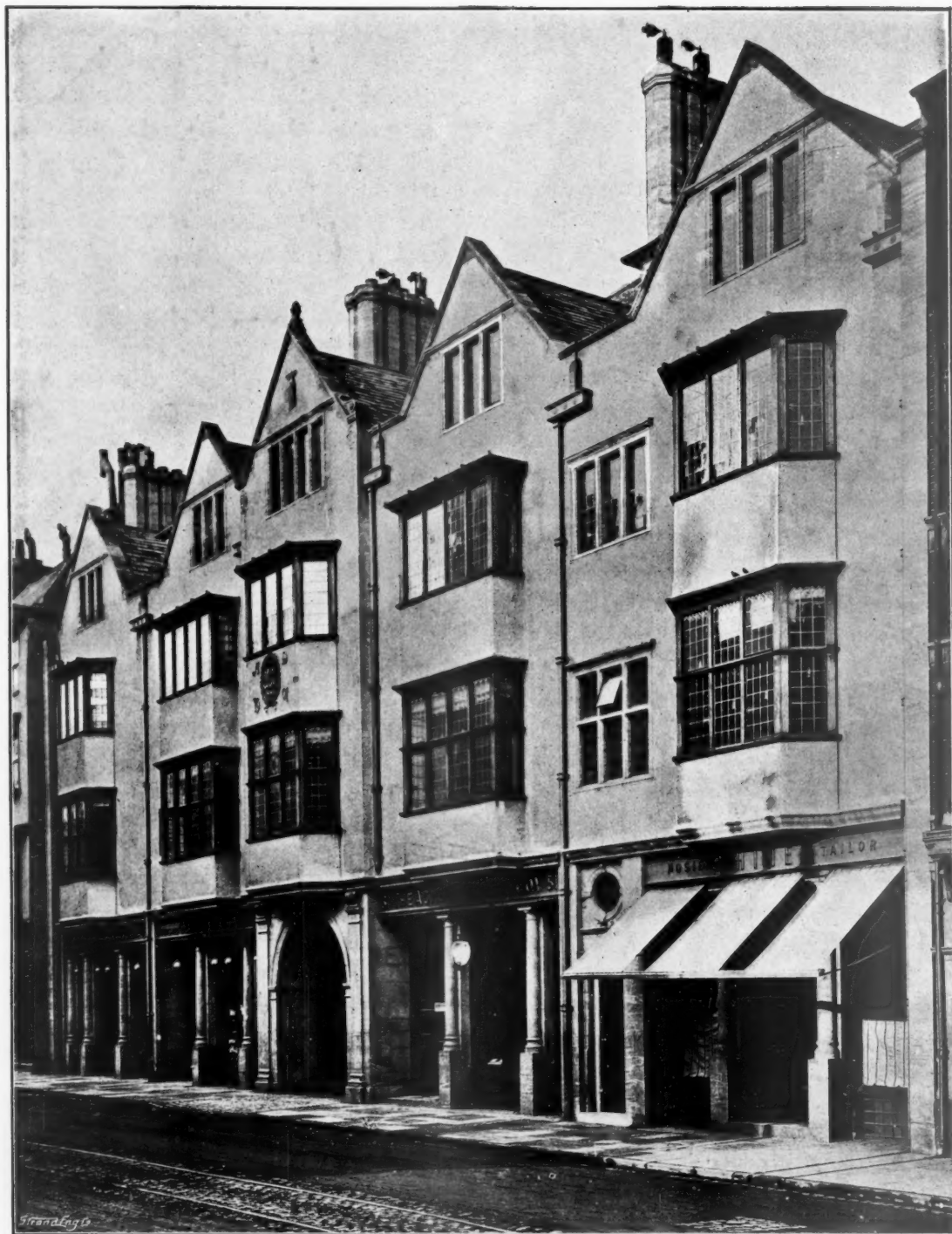
*Photo: E. Dockree.*

THE PUBLIC LIBRARY, KINGSTON-ON-THAMES. DETAIL OF SIDE ELEVATION.
ALFRED COX, ARCHITECT.



Photo : E. Dockree.

THE PUBLIC LIBRARY, KINGSTON-ON-THAMES.
DETAIL OF GATE AND MAIN ENTRANCE.
ALFRED COX, ARCHITECT.



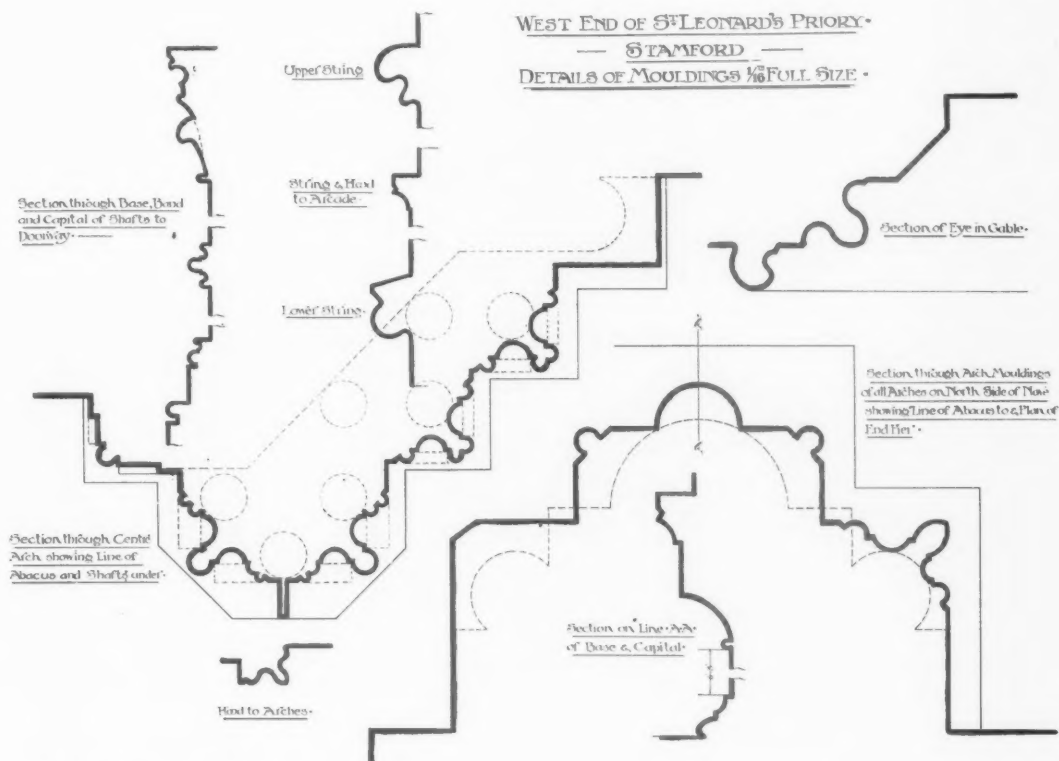
SHOPS AND HOUSES, HIGH STREET, OXFORD.
E. P. WARREN, ARCHITECT.

Photo: H. Irving.

Stamford—II.

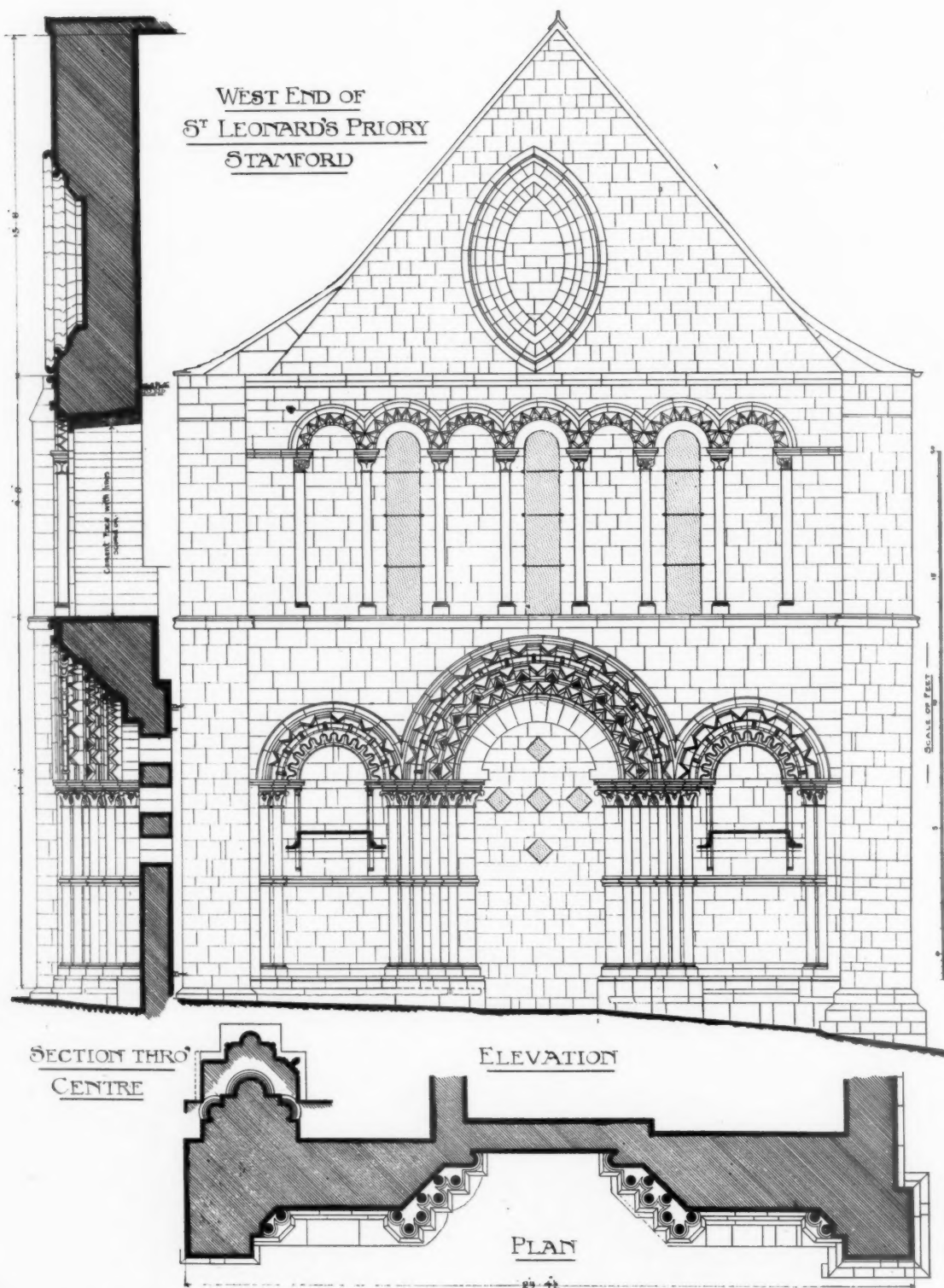
NEXT in importance to the churches at Stamford are the bedehouses, almshouses, or, as they are locally termed, "callises." There are eight of these institutions, and they are said to be so called from the fact that they were founded by merchants of the staple of Calais—that is to say, wool exporters. This seems but a lame explanation, but I have heard no better. They seem for the most part to be well endowed, which from the antiquarian or picturesque point of view is to be regretted. They have so repeatedly been rebuilt and repaired, not to say "restored," that nothing of interest remains in the greater part. "The Lord of Burghley's Hospital" is on the Northamptonshire side of the bridge, in a low and apparently damp situation. It includes some small fragments of an ancient hospital which occupied the site and that of the "George" Inn, which also shows some ancient features. A small portion of another mediæval foundation adjoins the "George," where two small houses mark the place of a hostelry for pilgrims kept by the Knights of St. John of Jerusalem. Groined cellars and pointed arches are so common in Stamford that we do not stop to examine these. The other callises are Hopkins's,

St. Peter's, and Williamson's, all in St. Peter's Street, Truesdale's and Snowden's in Scotgate, and Browne's in Broad Street. This last was before 1869 by far the most interesting as well as the largest, and its chief peculiarities were well summed up in Parker's "Domestic Architecture," Vol. III., p. 229. The restorer swept them away. That is to say, with the exception of the chapel and an adjoining wall, it was pulled down and remodelled. The chapel with a good oak screen, something like that in St. John's Church, and a fair amount of stained glass, are virtually all that remain of the original almshouse of 1494. Mr. Nevinson gives a view of the front as it was before these "improvements," from which we learn that one of the best of the "Queen Anne" houses in Stamford adjoined it, and that, as we might expect, the long roof line was broken by a bell cot. The new front is handsome, but without any ancient feature apparent, and among other changes by which the history of the almshouse has been falsified or altogether obliterated, we may take the following from Mr. Nevinson's book:—The west end of the front "was taken down to the extent of nearly a third of its length";



MEASURED AND DRAWN BY ORTON HOLDEN.

VOL. XV—F





40, ST. MARTIN'S.

Photo: Mrs. Nichols



3, ST. MARY'S PLACE.

Photo: F. R. Taylor.

the porch was removed further east : a new clock turret was built ; the cubicles were removed from the dormitory ; the cloisters were lengthened ; two sides of the old court were demolished, and a handsome new lodge in the best style of modern Gothic, substituted for the interesting "Queen Anne" house, was provided for the warden. The other houses in the market place have nearly all been rebuilt, but here, as elsewhere in Stamford, modern fronts often hide old groinings, and the lanes and alleys which lead into High Street are full of picturesque combinations. It was from this high ground that the "bull running" took place on St. Brice's Day (13th November), which obtained for Stamford and Tutbury, where it was also practised, such a bad name before 1840, after its threatened suppression had led to riots and many legal processes. A full and warmly appreciative account of this humane sport may be found in Hone's "Every Day Book" (I. 1482), and it has formed the subject of some curious memoirs published in the transactions of the Lincolnshire archæological societies.

The domestic architecture of Stamford is of great interest. Nearly all the houses are, of course, of stone ; neither brick nor half-timber are at all common. But from the days of the Normans down, the stone which, so to speak, grew under

their feet, was used to build the dwelling houses as well as the churches, the "callises," the schools and the inns of the burghers of Stamford ; and of these houses a large number remain whole or in part, and may be seen and studied in every street. Merely to enumerate chronologically the specimens of old English architecture here to be met with, would take more space than can be spared. In one street, for example, All Saints', with its continuation, St. Peter's, within a distance of two hundred yards the observant passenger will notice as many as half a dozen Gothic archways on one side or the other, and at least as many square-headed doorways of nearly equal antiquity. One or two are dated as early as the reign of James I. Nor is this the only part of the town where such relics are of common occurrence, and it may be best, abandoning the chronological method, to name in topographical order a few of the principal features of the streets, leaving it to the enterprising visitor to fill in the blanks. I say nothing of the town hall, which, though ugly, is convenient, and, as one may say, hopelessly solid ; nor of the corporation regalia, some of which are very old and some very beautiful ; nor of the bridge, nor of the two railway stations, but simply take a few houses of all periods as they come in the course of a short walk.

W. J. LOFTIE.

(To be concluded.)



33, ST. MARTIN'S.

Photo : Mrs. Nichols



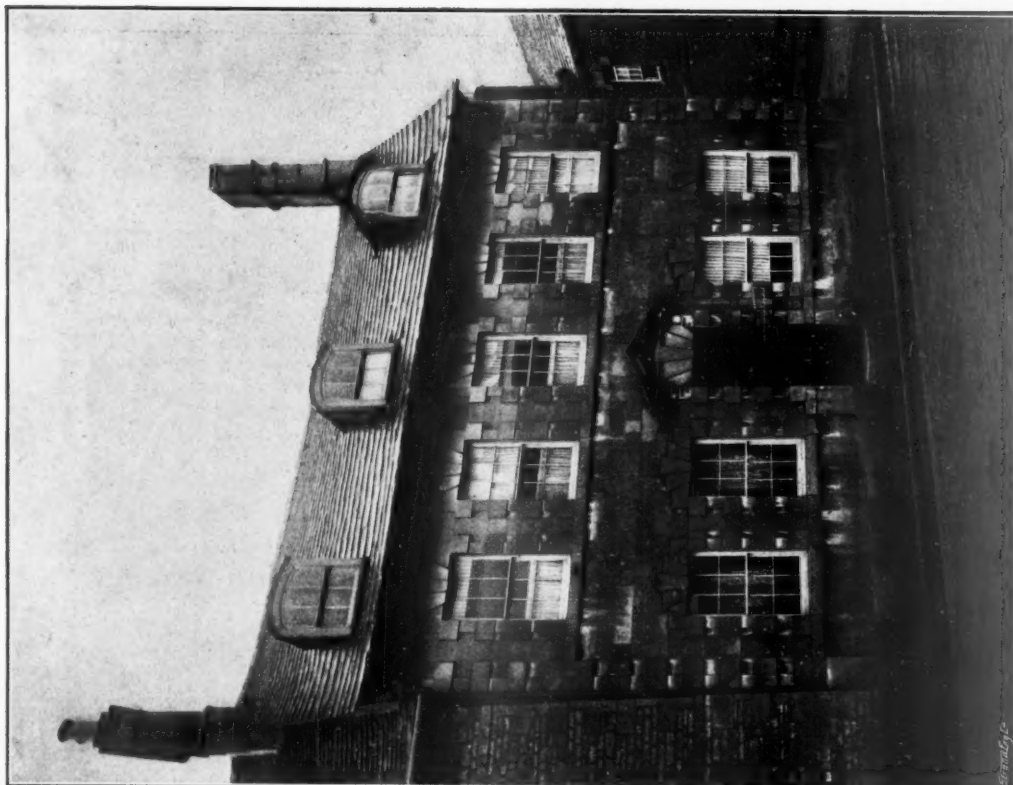
Photo: F. R. Taylor.

19, HIGH STREET, STAMFORD.



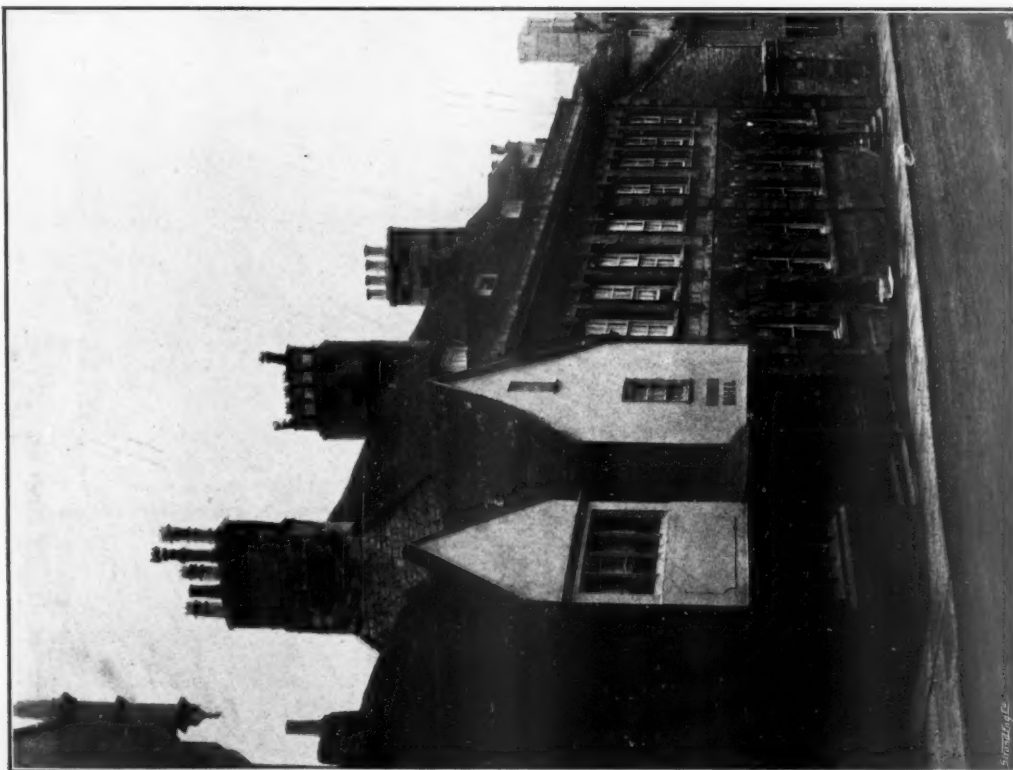
Photo: F. R. Taylor.

4½, HIGH STREET, STAMFORD.



Photos: Mrs. Nichols.

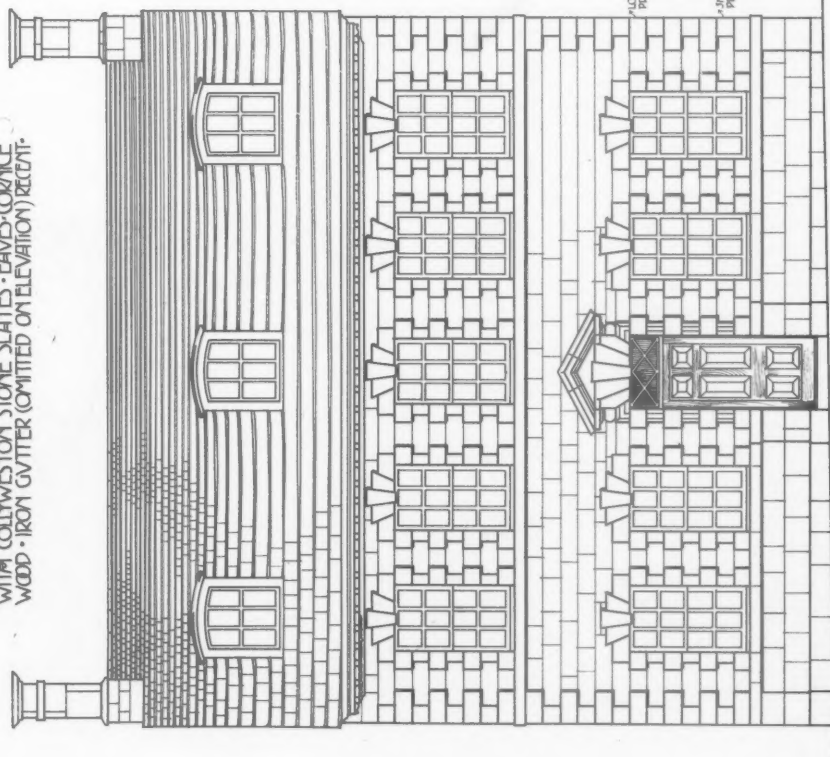
35, ST. MARTIN'S.



HOUSES, ST. MARTIN'S.

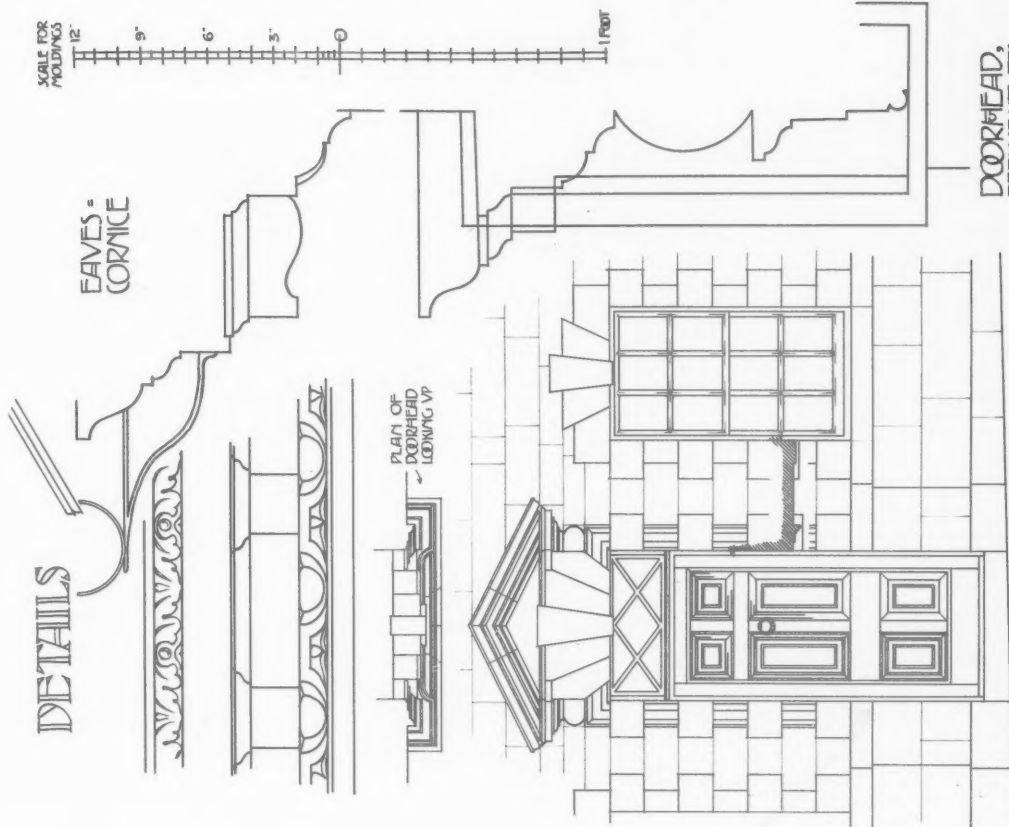
NO 35 ST MARTIN'S.
STAMFORD BARON NORTHAMPTONSHIRE.

THE HOUSE IS ENTIRELY BUILT OF A WARM CREAM-COLOURED COLITE (PROBABLY KETTON) AND SLATED WITH COLLEWESTON STONE SLATES. EAVES-CORNICE WOOD-IRON GUTTER (OMITTED ON ELEVATION) RECENT.



ELEVATION TO STREET

DETAILS



DETAILS

EDWIN GUNN, ARCHT.
ET DELT. SEPT. 1903



FIG. 136.—WESTMINSTER CHAPTER.



FIG. 138.—WINCHESTER CATHEDRAL.

The Purbeck effigy of Bishop Aylmer de Valence for comparison with the Westminister draperies.

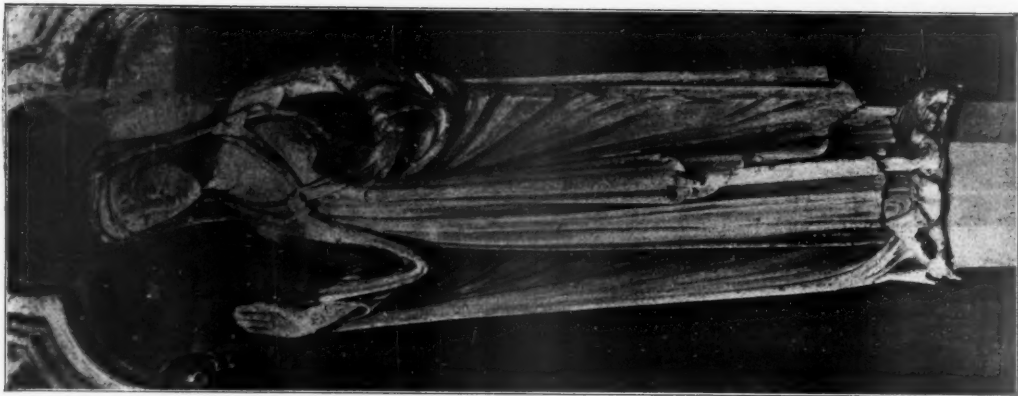


FIG. 137.—WESTMINSTER CHAPTER.

Photos: A. G.

ENGLISH MEDIÆVAL FIGURE-SCULPTURE.

English Mediæval Figure-Sculpture.

CHAPTER VII.—THIRTEENTH CENTURY STATUES.

SECTION III.—AT WESTMINSTER, LINCOLN, ETC.

It is remarkable that the school of Wells sculpture, whose works we discussed last month, dies away suddenly, and seems to leave no heirs. When the last image was set up on the Front, into whose service passed the imagers? whither went the trained observation and sympathetic chisels which had set forth so full a story of mediæval imagery? It is difficult to answer the question. At Wells itself the head-carvings of the next generation are seen in the chapter-house undercroft and the "chapter" stairway, and then (c. 1300) in the chapter-house itself, in Bishop Marcia's tomb, and in his effigy in the south transept. But these works are different in style and inferior in quality to the Front sculpture. Did the Wells sculptors migrate to Salisbury (c. 1260), and there continue their craft in the finishing of that cathedral? In view of what remains at Salisbury,⁷⁰ some half-dozen statues in Chiltern stone, one must reply in the negative. A quite different art of later inspiration, a picturesque, uneasy art in comparison with the serenity of Wells, is in the Salisbury images. Lichfield façade was decked with statues within perhaps a generation of that of Wells, and on a similar scheme. Decay and the destructiveness of nineteenth-century restorations (which alike destroy the art and falsify the record) have left little evidence of it. Still, what is left—the relief over the west door and the Madonna statue upon the south side—is not like Wells, it has the *sandstone* style of Mid-England, with little affiliation to the *oolite* style. The great abbeys, neighbours to Wells, at Glastonbury,⁷¹ Bath, Malmesbury, and Cirencester, may have taken some imagers into service, but their ruins tell us nothing. Since Bristol was the capital of West England, and we find centreing to it, after 1250, a flourishing trade in effigies, wrought in an oolite which is scarcely distinguishable from the finer varieties of Douling stone, it seems most reasonable to decide that the Wells sculptors largely drifted into the Bristol workshops. The actual images, as monuments of their style, have all perished, and in default we must look to the effigies of the West of England, to be discussed in a later

chapter, as the inheritors of the Wells traditions.

Leaving the West we go therefore to the East of England, and for images contemporary with the latest Wells statues we must turn to the chapter-house of Westminster. There are on the two chapter-doorways, leading into and out of the chapter vestibule, five standing figures worked in the Caen stone of Henry III.'s building of the Abbey. As to Wells, we had no document which could tell us anything of the sculptors or of the date of the statues there. But as to Westminster, it is quite possible we have recorded the very payment for the two figures now to be seen inside the chapter-house, which were discovered on the cleaning out of the building, as described by Sir Gilbert Scott in his "Gleanings from Westminster." The building of the chapter-house was begun according to Matthew Paris in 1250, and there happens to remain in the Record Office the full account of all the King's expenditure, during the year 1253, upon the church, the chapter-house, the belfry, and hall of Westminster. The first roll of this account is the summary for the weeks from February 2nd to April 20th, and makes mention of the canvas for the windows of the chapter-house, showing therefore that it was at this date vaulted and being finished inside. And among the entries is the payment ⁷² for two images which might well be the two figures we illustrate. They are paid for as separate works: the other figure-carvings of the chapter doorway being in the masonry, were, no doubt, paid for in the day wages of the masons. The statues (Figs. 136, 137) will be seen to represent the Annunciation, but the angel has lost his wings, which were probably of metal. The differences from the Wells style are distinct: the draperies have none of the clinging softness of the Wells work, and the expressions of the figures show another feeling. They are said by Sir Gilbert Scott to have "Byzantine stiffness," but to our mind the epithet does hardly justice to the note of quietude, which, as in the reliefs of the triforium, has a feeling nearer the ancient Greek than the Byzantine inspiration. The joyous attitude of the angel, the gesture of the Madonna, show a distinct advance on the immobility of the Wells type, and the draperies have a sweep which distinguishes the London school. The cutting of their folds in flat angular planes is that of all the Westminster figure-sculpture, and it is our point that the same edge-cut draperies are in the Purbeck

⁷⁰ There are two sitting figures with well-preserved drapery but with new heads on either side of the central gable. The figures below, though much decayed, show sufficient indications of style.

⁷¹ Canon Church has produced from the Wells records an entry as to a family of Bunton, "sculptor," holding lands at Glastonbury, c. 1240. "Sculptor," however, may mean any stone cutter.

⁷² "In ij imaginibus ad tascham cissis liijs. iiijd." (for two images carved by the job fifty-three shillings and fourpence), equal to about £70 of our money. This roll has never been printed.

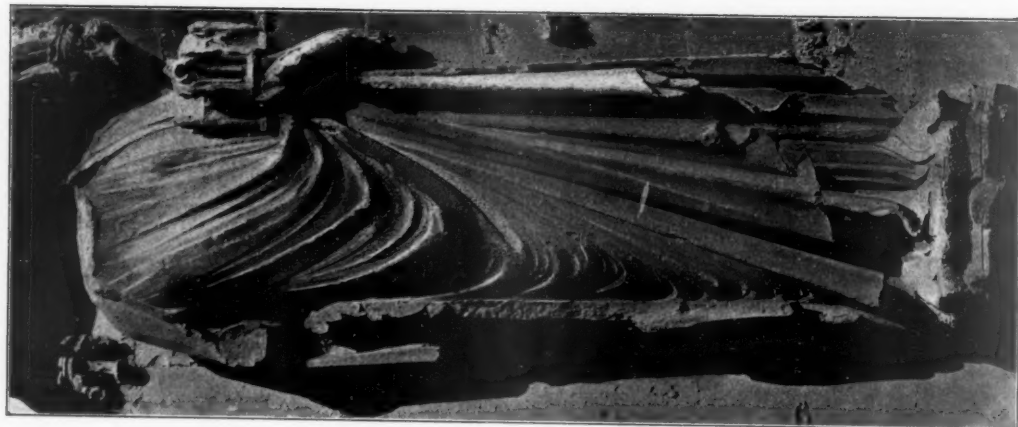


FIG. 141.—LINCOLN, SOUTH PORCH.
The "Church."

Photos: A. G.



FIG. 143.—CROWLAND ABBEY,
WEST FRONT.

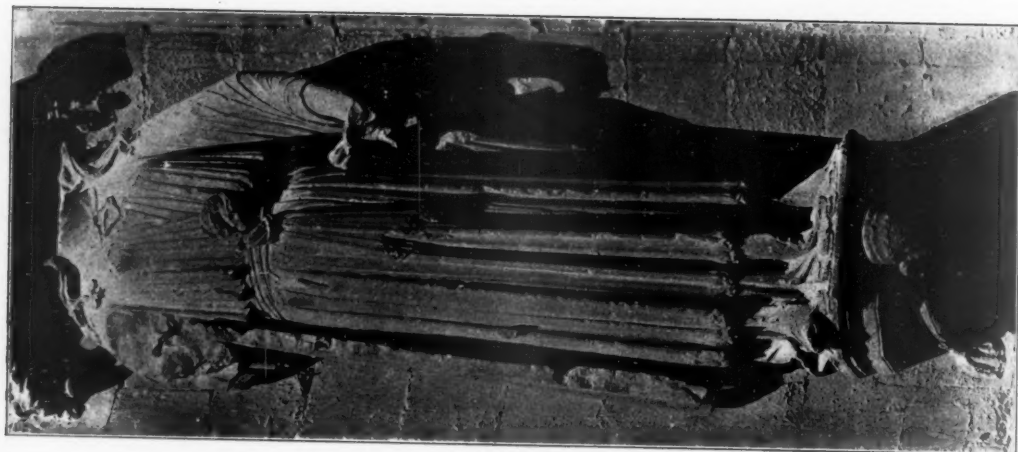


FIG. 140.—LINCOLN SOUTH PORCH.
The "Synagogue."



FIG. 139.—LINCOLN WEST FRONT.

(From a photo kindly lent by S. Gardner, Esq.)

half-effigy (c. 1261) of Bishop Aymer de Valence (Henry III.'s half-brother) at Winchester (Fig. 138); in the later "Knights" of the Temple Church; and in the Purbeck Lady at Romsey. The connection between the marblers of London and the king's Purbeck quarries at Corfe will be discussed later, but this illustration from contemporary style is valuable here—for otherwise the Westminster figures stand alone. The outer vestibule doorway has also its figures—the Virgin and attendant angels, which, though decayed, show similar technique in their draperies. But we have unfortunately no other examples of mid-thirteenth-century art in London.

Lincoln is indeed the only site in England where any body of free figure-sculpture remains which can be assigned to the thirty years following the Wells art. It is of three kinds: upon the Front are statues set in the niches of Bishop Grossetete's gable which made the finish of the nave-work (c. 1250). In comparison with the Wells figures these Front statues are curiously insignificant, but in attitude and habit are not unlike the "king" and "queen" of the latest Type J, which at Wells we called imagers' work (Fig. 139). Now this squatness and image-likeness appear in direct continuation of the Peterborough figures with which we started this chapter, and carry on the goldsmith traditions that we noted as at the origin of the statuary art in East England. No doubt similar figures were at Lincoln once, in all the niches of the arcade along the front.

A second group of statues, of much superior quality, is found in the niches by the south (or

"Judgement") porch of the "Angel Quire." There are here four headless figures, and on the buttresses further to the east three other torsos, to two of which the heads have been restored. These latter figures are, perhaps, later than the others, and carry on the traditions of the short figures on the West Front. But on either side of the porch they are well proportioned and in the finest style of the mediæval statue. We give the female figures (Figs. 140, 141) immediately on either side of the porch-way, which probably represent the *Old* and *New* Covenants respectively—the Synagogue and the Christian Church—for this is a pair very usually represented on either side of the mediæval doorway. The vigour and expression of the draperies, and their distinction from the rippled treatments of Wells, are evident. In depth and boldness of cutting, in the contrast between the heavily fringed tunic and the light vesture beneath, in the dignity of the pose and breadth of treatment, lies an impression of power which is, perhaps, unique among the fragments of mediæval figure-sculpture come down to us.

The same fine style, but of coarser and less finished type, is to be seen on the front of Lanercost Abbey, in Cumberland, where a remarkable statue of the Magdalen (Fig. 142), wrought in the red sandstone of the building, was set in the niche of the west gable, and is still in good preservation.



A. G.

FIG. 142.—LANERCOST ABBEY.
The "Magdalen" Statue in West Gable.

Like the Lincoln figures, this also is an image, and wrought in local stone; and we may account for its existence, in what now seems a remote district for such a work of art, by the busy life that Edward I. brought into the neighbourhood of Carlisle from 1273; for he and the Court, on more than one occasion, were lodged at Lanercost for several months, and masons could readily be brought from Carlisle to carve an image which was possibly a royal gift.

At Crowland Abbey, near Peterborough, there is a headless figure which can be seen (Fig. 143) to correspond very nearly with the Lincoln statue (Fig. 141). Placed in corresponding positions at the side of doorways, they no doubt represented the same subject—the Jewish Church. So complete are the resemblances that we may suppose the works those of the same sculptor. Now, in a stone in the Lincoln cloisters is inscribed the figure and name of Richard of Gainsborough, "mason of the church," who died 1300, and by some it has been considered that this was that Richard of Stow who is mentioned in the accounts of the Eleanor crosses (1293) as the mason engaged upon the cross erected at Lincoln. It has, therefore, been somewhat hastily conjectured that he was the great sculptor at Lincoln to whose genius we owe both the "Angels" of the triforium and the statues of the porch. However, the gap in style between the angel-reliefs and the standing figures is much too great to allow them being the work of one sculptor. The treatment of the draperies, as can be seen by comparing our illustrations, is markedly different. We may, perhaps, trace a certain likeness between that class of "Angels" which we have called F (see Chap. V.) and the Majesty figure of the porch doorway. But the standing figures show quite another style, and not merely another treatment.

Still, all the Lincoln work can be grouped together in its distinctness from that of either Wells or Westminster. It has peculiarities of drapery; in the notched folds of it at the girdle; in the breadth and heavy drag of it upon the limbs. In these matters there is affinity with some of the German thirteenth-century statues at Magdeburg, upon which we shall comment in dealing with the later style at Durham and York.

Really we shall find a nearer likeness to the "Angels" of Lincoln in the angel statues at Durham, which stand upon niches upon the clerestory of the presbytery. As, however, we regard these as passing beyond the limit of *first* Gothic style, we postpone them. Here, to conclude this section, we show (Fig. 144) a third type of Lincoln statue, that of the Ecclesiastic in cope and alb, which is in one of the chapels of the east transept. This holds a position just on the dividing line between the first and second Gothic figure-

sculpture. Its restraint and the dignity of its draperies—in their lower phrases very close to the porch figures—belong to the first Gothic art: its elaborate decoration and distinct portraiture herald motives outside the conceptions of the earlier ideal. And again we note likeness to German art.

Our Lincoln examples may fittingly bring to an end an account of first Gothic figure-sculpture. The shrining of St. Hugh took place in the "Angel Quire" on the 6th October 1280, and was attended by a magnificent assemblage of royal and noble personages. The Queen was present, and the King himself helped in the carriage of the saint's remains into the quire. The sculptured porchway, whose figure-moulds and carved tympanum were illustrated in Chaps. IV. and V., had probably its niches filled with the statues we have shown in honour of this occasion. Such a building marks suitably a summit or turning point of style. As the "Angel" reliefs had a distinction never afterwards attempted, so, too, the statues of the "Judgement" porch may be ranked as the crowning examples of English statue-making. Contemporary with the completion of this great chapel, built for St. Hugh's shrine, came the commencement of two magnificent buildings of English Gothic—Exeter, in the south of England, by Bishop Branscombe (c. 1280), and York, in the north, by Archbishop Romaine in 1286. We shall draw from these later works many illustrations of English figure-sculpture of the second period; but it will be seen how something which has been present up to now in the English art—a certain dignity of style evident in the Lincoln art—gets compromised. We shall find greater prettiness, greater fancy, greater facility in the chisel of the artist; but that quality, which we may call restraint, and which achieves monumental simplicity, dies away before a love of richness and variety, that as time goes on degenerates into exaggeration and insensitiveness.

EDWARD S. PRIOR. ARTHUR GARDNER.



FIG. 144.—LINCOLN.

Statue in Chapel of East Transept.



A BATTLE SCENE. AN INCIDENT IN THE LIFE OF ST. GEORGE.
FROM A FRESCO IN THE CHAPEL OF ST. GEORGE IN THE CATHEDRAL OF CLERMONT-FERRAND.
FROM A WATER-COLOUR DRAWING BY S. GARSTIN HARVEY.

On Some Conventions of London Street Architecture.

In the province of Art whatever appeals to convention may be assumed to be bad; at best the burden of proving its innocence lies with it. It is the weed which chokes the feeble impulse to design with truthfulness and candour, and, like a weed, boasts a vitality so strong that we must bow to the inevitable with what composure we may; but there are forms so gross that the patient sufferer breaks at times into protest, all the more that he is asked to be a partner in the unholy work, a slavish and despicable accessory after the fact.

The art of London streets, like that of the hairdresser, is largely one of fronts, but not exclusively so. Our friend the builder, however, who has an amiable weakness for small peccadillos, chooses to ignore this qualification. Because some sidewalls are party-walls, and party-walls are mostly invisible, therefore all side walls are invisible; such is his ingenious syllogism, and he expects us to bolster up his logic by glutting our appetite for the beautiful on the bravery of the front, and shutting our eyes to the fact that it stops just round the corner. This is a little convention which except a man hold faithfully he cannot enjoy street scenery without a large measure of reserve.

Nor does the builder count altogether without his host: most people have seen all they want to see of a building at the first glance—small blame to them in many cases—and such a detail as the contrast between a façade of a palatial order and a side wall which is plain without escaping vulgarity, would always be too trivial to strike them; but for the minority which cannot so discreetly curb and discipline its attention, disgust, if we cannot say disillusionment, lies in wait at every corner.

This kind of building is the very melodrama of architecture. It appeals frankly to the gallery, and its effects are the merest claptrap.

In the demands which it makes on us for an intelligent appreciation of what is to be seen and what not, it reminds one of the stage management of a Crummies. We do not, so to speak, see the ripple passing up the face of the Norman keep, or hold our breath while the hero is driving the villain back upon it—modern building legislation ensures a certain solidity to a great deal that we could wish less stable—but much of the building of to-day is as unreal in its way as the canvas Donjon, and relies equally with it on its power to create illusion and to pose with a measure of success for something other than it is.

The nation, unfortunately, sets but a poor

example. "Nothing," says Fergusson, speaking of the British Museum, "can be more absurd than forty-four useless columns following the sinuosities of a modern building, and finishing round the corner, not because the design is complete, or because they abut on any building, but simply because the expense would not allow of their being carried any further."

Fergusson was nothing if not decided in the expression of his opinions, and the point of view of the woodcut which accompanies this criticism is so chosen as to barb his dart still more cruelly; a little more illustration on the principle of showing a building at its worst instead of at its best, and we should not have to make so many wry faces as we walk abroad.

After so colossal a fraud as this, need we wonder if the streets are full of humble expressions of the same want of principle, of gables without roofs behind them, or with roofs hipped abruptly and impotently back on to ridges lower than their own—things of evanescent charm which must be caught at the exact moment or passed with averted eyes—and a thousand other clumsy expedients for suggesting the false?

Time was, before America moved us to emulation, when the back of a building, snugly ensconced behind others of equal height, wasted what sweetness it might possess on the back windows of the houses in the next street. Naturally this led to the shedding of those features which belong to vanity, and the adoption of somewhat austere and forbidding forms. Conditions have changed since then, but the tradition of invisibility is a convenient one, and is not going to be lightly given up. Hence it is that he who walks northward up Whitehall must look fixedly at the pavement if he does not want to see the Banqueting Hall standing up against a stark white cliff of lofty building; this is the back of a Northumberland Avenue hotel, treated rigorously as a back, but commanding and commanded by the whole of Whitehall, and destined, in the near future, to play the part of bad fairy to the new War Office.

Some indirect responsibility belongs to those who framed the Building Act. Its provisions, which were no doubt well devised for securing an irreducible minimum of light and air, while threatening to interfere little in the domain of æsthetics, have, as a matter of fact, produced certain well-marked architectural features which have become as familiar as they are objectionable. It is no more than human nature in the architect, who finds the District Surveyor standing, as it were,

with a sword of flame between him and the full exercise of his discretion, to cling desperately to every shred of right which is left to him, and to add brick to brick in exact compliance with the letter of the law, and with entire disregard of a result which, given certain conditions, follows almost automatically.

It is enough to walk a quarter of a mile westward from Oxford Circus to get a very sufficient idea of what is happening. At the corner of Harewood Place stands an imposing block of building, which, like some anatomical diagram, displays in one part an outside of fair seeming, and in another a sample of its internal economy. The architect appears to have contemplated carrying the building at full height along Harewood Place—I speak without the book—and, when pulled up short in his game of bluff, to have put his hands in his pockets with a "Well, if you will have it so, I leave the public to judge between us." And there the building stands with its inside exposed; and the public, that patient ass, which bears so heavy a load of other people's sins, groans anew.

A few hundred yards further on, at the point where South Molton and Davies Streets unite to join Oxford Street, there is a case of another kind. Here the architect was presumably amenable to discipline, but has, on his part, been precise in exacting the uttermost fraction of his pound of flesh: an amorphous piece of roofing with unsightly roof-lights stands up behind a formal feature in the foreground, which can only by a severe stretch of the imagination be considered to mask it. But we know our lesson; that effort must be made, and the eye arrested at the proper point, under the usual pains and penalties for transgression.

Where a building, as in these instances, acquires importance from its position, some special consideration seems to be called for, greater laxity of treatment or greater severity, something more of liberty for the designer in return for proper compensation, or a wider interference with his proceedings—some power to exact atonement for attempted illegalities in the common interest of

those who would like to be able to take a pride in the city in which it has fallen to them to live.

There is another kind of convention, which asks us to look rather to the intention of a design than to its results. The faking of architectural drawings is an old story, an innocent enough proceeding if its necessity is taken as a warning; but it is a different thing when the designer who sets out to deceive falls into the pit which he dug for another. Let us take an exaggerated instance, and picture to ourselves the man who wishes to duplicate an important feature, and finds himself in the painful position of having to balance a pediment, let us say, which stands clear against the sky, by another to which he can only give a few inches projection from a wall-face. He is staggered, perhaps, but elects to see how it will look on paper. The pen or brush lends itself in a fascinating way to the falsification which he half-unconsciously enters upon; wall-face and sky play their subsidiary parts with accommodating completeness; pediment answers to pediment more effectively than the draughtsman had dared hope; till, stupefied by self-deception and incapable of finding a satisfactory alternative, he decides to let his design go for what it is worth. And what is it worth when it is carried out? For facts are veritable *enfants terribles*; they know nothing of the tact which dishes up an unpalatable truth in an attractive form, but present it in all its ungarnished repulsiveness. Too late the truth is realised, and the designer can only throw himself on the good nature of the public, and ask it to walk hand in hand with him in his fool's paradise, to recreate for itself an illusion in the presence of the reality, and to take the will for the deed.

It appears that the proper appreciation of town scenery, as it is made to-day, is a matter of education and demands a serious apprenticeship. Why this should be it does not boot to ask, but to the plain man it seems less than just that he should have to repair the shortcomings of others by the strain of his own faculties; and he looks, though without much confidence, to the day when a term shall be put to his sufferings and truth shall prevail.

A. E. STREET.

Frescoes at Clermont-Ferrand.

Reparations in the cathedral of Clermont-Ferrand have brought to light what must rank amongst the greatest treasures of the church. In a country where frescoes of all kinds are scarce, and frescoes in a good state of preservation almost unknown, the finding of these is a matter of no little importance. They decorate the walls of two of the absidal chapels. For very many

years past these chapels have been, and indeed the greater number of them still are, panelled and otherwise so decorated as to conceal as far as possible the original surface of the walls. Some of this wood-work had, however, unfortunately become so rotten that it was decided to remove it and to put new panels in its place. It seems, as far as I could gather, that

no suspicion existed that the removal of this wood was likely to disclose anything but the bare surface of the volcanic stone of which this church is built. Great, therefore, was the surprise of all to find not the cold grey surface, but frescoes which even the most ignorant and most unappreciative must have recognised at once as being of great age and great beauty. I was lucky enough to see these soon after their discovery and to have the opportunity of sketching them.

Perhaps the most interesting and certainly the most complete chapel of this cathedral is that one dedicated to St. George. Of good Gothic style, its windows filled with gorgeous glass, and flanked by these frescoes, good examples of the best period, this chapel is an unusually complete and beautiful thing. The scenes illustrated in each separate panel of the window in this chapel are taken from the life of St. George. Unfortunately the window has been in places restored, and at some date, though not quite recently, the whole of it was cleaned. But in spite of these drawbacks it is still comparable with such glass as we know at Bourges, Le Mans, and Chartres. Directly below the window, running in a narrow oblong strip from one side of the chapel to the other, is a fresco which illustrates the life and martyrdom of St. George. Quaint it is beyond description, the drawing primitive throughout, though never lacking in feeling or movement, and the faces one and all full of expression and variety. That the design may leave a little to be desired cannot be denied, and it seems that the whole might have gained had it been divided into three parts. The colour scheme is simple and beautiful, red being the predominant colour, and the background black. A border of curious and admirably drawn beasts, inserted amongst conventional foliage, surrounds this fresco. This seems to have been restored at some period, or perhaps it was left unfinished, for the drawing in parts betrays a less skilful hand and is not in keeping with the earlier work of the fourteenth century.

Below this fresco again is a wonderfully spirited representation of a battle scene (see coloured plate), an event in the life of St. George. Too much cannot be said of the beauty of this from all points of view. Of the design nothing need be said, for the accompanying sketch will convey an idea of that, and the colour is as fine. The same black and red scheme is here carried out with the same success. The date of these frescoes is easily decided, for the lettering which is found upon and beneath them is of that Gothic style current in the fourteenth century.

A conventional pattern decorates the right wall of this chapel, and to the left are a Madonna and Child with attendant Saints, these last being unhappily in a very bad state of preservation.

The second chapel which I have to mention is dedicated to St. Joseph. Beneath the floor of this chapel five chanoines and a noble of the thirteenth century lie buried, and upon its wall they have been painted, each with his hands laid together and raised in prayer and faces turned in the same direction, while

an angel upon the right turns with a sweet grace to beckon them to Paradise (see coloured plate).

The beauty of this fresco must at once strike all who see it, alike in its quiet tender feeling, simple straight-forwardness of design, beauty of the colour, and the masterful drawing and treatment of drapery. The painter's name is destined to remain unknown, and no other specimens of his work are to be found at Clermont, unless a few fragments on the eastern wall of the same chapel, almost indistinguishable except for an exquisite head of the Madonna, are from his hand.

To the left of this fresco, and almost joining it, is another, two centuries later in date. The Italian influence of the fifteenth century is here clearly noticeable. The drawing is more advanced, and design and general treatment of colour and drapery less strictly decorative and more pictorial. Moreover the actual mode of painting is quite different, for in the previously mentioned frescoes tempera upon a prepared ground was the method adopted, whereas this last is painted in wax directly upon the surface of the stone.

The fame of the windows is so great that little need be said of them. Each chapel of the apse has its own treasure, the windows consisting of round, square, and elliptical medallions, each medallion containing some legendary subject. The date of this glass varies from the thirteenth to the middle of the fourteenth century. In two or three of these chapels red and blue are the predominating colours, while in some there is a considerable preponderance of yellow and green. These latter are of the later date, and though the effect of the colour scheme is less rich and mellow than that produced by the red and blue, there is still little fault to be found with them.

Those of the clerestory windows which remain are of approximately the same date. Here large single figures are represented, one window containing the Virgin Mary, while of the rest in some we find the prophets in others the apostles. Many of them have, unfortunately, been restored and re-leaded, so carelessly indeed in some cases that the restorer has not troubled to replace each piece of glass in the position in which he found it, thereby of course losing the design, and producing mere meaningless kaleidoscopic effects.

One word of advice may, perhaps, be offered to those who have it in their minds to visit Clermont-Ferrand. And this advice is only not to delay. For to the management of the cathedral is attached an artist, whose office it is to restore and otherwise embellish the church according to his fancy. And I regret to say that his artistic eye is made sore by the old time-worn look of these frescoes, and he told me with much pride and in the voice of a man who is telling of some good deed which he has in view, that he would soon set that right, and would himself give back to the frescoes what time and neglect had taken from them. Hence it would be as well for those who find good enough the efforts of the thirteenth and fourteenth centuries, unaided by our own more enlightened time, not to put off their visit till too late a date.

S. GARSTIN HARVEY.

Books.

A BOOK OF COUNTRY HOUSES.

A Book of Country Houses. By Ernest Newton, architect. London: B. T. Batsford, 94, High Holborn. 1903.

FOR one-and-twenty shillings Mr. Newton offers in this volume about a score of designs; and the designs are good. The impulse which led the author to give way before "the difficulties and vexations attendant upon getting adequate (photographic) views of scattered buildings" should, I think, have been resisted; for in the first place what is wanted by the purchasers of such a volume is irrefutable evidence, and, in the second, Mr. Newton's designs are not of the kind that need fear to face the lens even after the lapse of years.

Ours is for better and for worse an age of superlative draughtsmanship, and the twin curse that goes hand in hand with the blessing of this particular artistic triumph is the frequent erection of buildings whose bleak actuality is in horrid contrast to the fair promise of their presentment on paper, a presentment so fair that it has deceived, maybe, the very originator.

How often have we (who own drawing boards and such tackle) stood before some premature suburban wreck and realised with sad sympathy what a pretty drawing may have once represented that now forlorn result. How dainty upon paper may have been the short-lived coquetry which a few winters acting on a jerry-built constitution have reduced to the very elements of desolation. Or perhaps (and this from the point of view of the welfare of architecture is an even sadder case)—perhaps one has gone from some smart "elevation" straight to the building it has bred, only to find with dismay that the man who made the design did not even know the meaning of the lines he drew.

I touch upon these melancholy experiences merely to emphasise the regret that Mr. Newton has not allowed the fierce scrutiny of the camera to play upon all the examples which he here presents; for, whoever Mr. Newton's public may be, that public—lay, professional, or amateur—wants what the author can very certainly give, the evidence of accomplished facts, not merely of ideas, or of skill in draughtsmanship.

The photographs of Nos. IX., X., XI. and XV. show clearly enough that the author can effect what he intends, and the two very interesting views of No. VIII. are in this epoch of deceptions far more convincing than even the charming water-colours which are reproduced in illustration of Nos. XII. and XIX.

The pen-drawings are by several hands, and though one or two of them are fine specimens of this class of work I cannot help regretting their present use for their present purpose.

Mr. Newton is no blind adherent to a close method in style. His work varies from the simple cottage which owes its effect to good chimneys (with meek projections), weather tiling, and white paint on well-shaped windows, to the more ambitious structure which makes length an ingredient in its scheme of success,

and adds stone mullions, stone dressings, and perhaps stone chequers among the brick, at the bidding of some not too constricted purse.

I think that the designer would himself be the last to wish me to employ such misused terms as Elizabethan, Tudor, or Jacobean to describe even elements in his designs; and indeed such titles, though Mr. Newton's work is generously eclectic, could only be most dangerously applied.

His aim has evidently been to be vernacular in the best sense, and local. A man, I think he says to himself, must be at home in his house, not less must the house be at home on its plot. Yet, if one may not give to this work the names of bygone styles, if even Georgian be a forbidden term, Mr. Newton will not grumble when his readers see in this little collection a certain strong recognition of the claims of eighteenth-century house architecture to be looked upon, in whole and in detail, as at least a practical and a very comely expression of our modern needs and our modern liking.

We are tempted at times to think that the problem of the small house plan offers but few opportunities of variation. Mr. Newton's nineteen plans, which are clearly drawn and well produced, help us to realise that even the limitations of aspect admit of a great number of permutations in this well-trying task, provided that there is no great restriction as to the ground to be occupied.

In fact the book and its designs exhibit originality without solecism, and simplicity without bathos. These are conditions which in themselves are the chief elements of true achievement in architecture, a strange art concerning which, if we only knew the meaning of both terms, it would probably be found that the Useful is synonymous with the Beautiful.

PAUL WATERHOUSE.

THE ART OF WHISTLER.

The Art of James McNeill Whistler. By T. R. Way and G. R. Dennis. 10s. 6d. net. London: George Bell & Sons, York Street, Covent Garden. 1903.

THIS is neither a full life of the painter nor a very critical work; but its writers are well acquainted with his productions, and one of them is particularly qualified to give an account of the lithographs. He omits to mention, by the way, that one of these, of which he speaks in high terms, the "St. Anne's, Soho," appeared in an early number of this REVIEW. Whistler's most elaborate scheme of decoration, the Peacock Room in Mr. Leyland's house, is illustrated from photographs, and a suggestion is made that deserves consideration, namely, that should occasion offer, the fittings and decoration of the room should be acquired for South Kensington. Mr. Jekyll's architectural setting, on which Whistler had to work, was poor enough; but the variations upon the peacock's plumage, with which he filled the panels, were a wonderful piece of fantasy. The book is amply illustrated throughout.



Fresco in the Chapel of St. Joseph in the Cathedral of Clermont-Ferrand.
From a water-colour drawing by S. Garstin Harvey.